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No. 291

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SAFE.

THE FOUNTAIN, ST. BARTHOLOMEW'S HOSPITAL.

After a Drawing by Hanslip Fletcher.

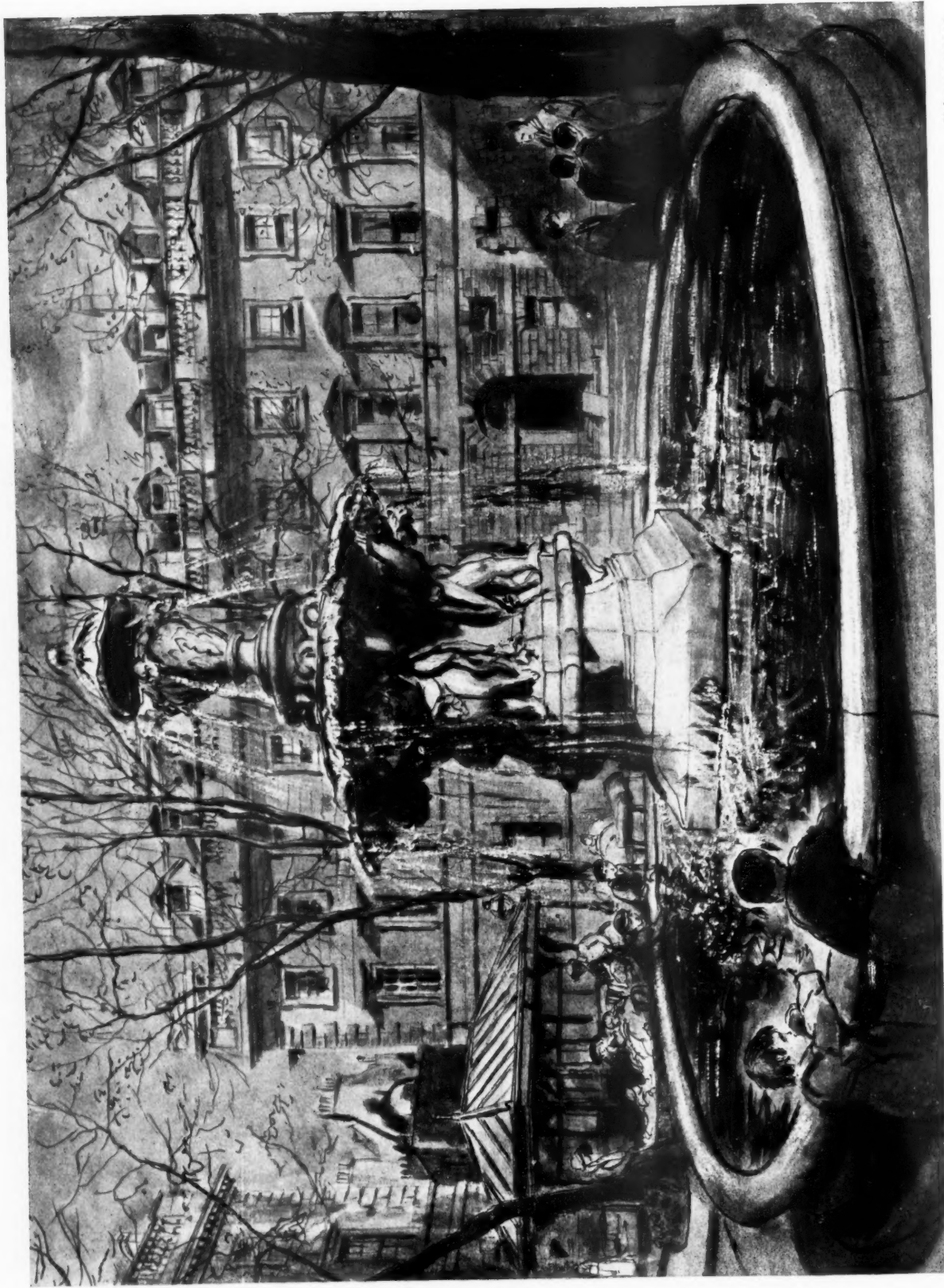


Plate I.

The courtyard in which this fountain stands is surrounded by a group of buildings designed by James Gibbs. Hardwick designed the fountain, which, in Plate III in the Review for March 1920, is shown in its properly subordinate relation to the buildings.

February 1921.

Roe Green Garden Hamlet.

Sir Frank Baines, C.B.E., M.V.O., Architect.

IT is little short of marvellous that war-time exigencies produced exemplary houses for workers. It might so easily have been very much otherwise. Let us for a moment recall the situation. Our "contemptible little army," small as it was, could not be adequately supplied with the munitions of war, and as the army grew apace the difficulty grew with it. How grandly the need was met almost as soon as its extent was realized—how Britain, as the Prime Minister said, "did as much in four years as Germany had done in forty"—is on the records as the most tremendous outburst of national energy ever known. Every man who could be spared from service in Navy or Army, every boy in his teens, every woman who was not wanted for work of almost or quite equal urgency and national importance — persons of all classes volunteered or were "conscripted" (to use a villainous word hastily invented to serve an emergency) to work in munition factories.

These factories were filled to repletion with workers, and were in many, if not in most, instances supplemented by temporary buildings, and the additional accommodation in the factories created the necessity for housing the mixed crowds employed in them. In all parts of the kingdom it was necessary to provide shelter for munition workers. At first there was a great resort to hutments, but when it was seen that the war was going to be an affair of years rather than of months, the question of housing the workers, without whose efforts we could not win the war, was tackled with exemplary courage, and handled with a fine regard for amenity. Within reach of the chief munition-making centres—as at Eltham, which is no

great distance from Woolwich Arsenal—villages, hamlets, townships, garden suburbs, were created.

It is not at all remarkable that they should have come into being. What is really noteworthy is the liberality with

which they were conceived, designed, and executed. The Government might have stood excused if they had met the exigencies of the occasion by running up—at Eltham, for instance—a village of temporary huts, dubiously weatherproof, and wholly unadorned; but the Government acted on wiser advice, and thus incurred the cheap charge of building not wisely but too well. At Eltham oak woodwork was used, not of choice, but of necessity, because inferior timber was more suitable for munition carpentry and joinery, and could not be spared for housing. In some circumstances lead is more precious than gold, deal more valuable than oak, and thus (and not from wanton extravagance, as the allegation went) it came about that at Eltham and elsewhere some of the dwellings for munition-workers have beautifully figured oak for their woodwork—a seeming extravagance that in reality was unavoidable. For some at least of the inmates it was not incongruous.

Among the munition

workers were ladies of education and refinement, who daintily adorned the neat rooms that the architect had designed, and whose sacrifice of personal comfort was thereby considerably mitigated.

Well built, substantial, architectural in design, the houses built by the Government are, generally speaking, exemplary in every particular. They set up a new and superior standard in working-class dwellings—a standard that, alas! is too high



THE GARDEN CLOSE.



GOLDSMITH LANE, NEAR ITS JUNCTION WITH ROE LANE.

to be generally followed. That fact, however, is by no means damnatory. It is quite the reverse. When Government or a municipality builds, it is ethically bound to set a good example; and while the economist may shake his head, saying that so costly a model cannot be followed, there is, nevertheless, an absolute certainty that it will be followed, at however respectful a distance. For very shame's sake the housing authority, or the builders' guild or league, dare not ignore so dominant an influence—indeed, cannot escape such pervasive examples.

Whether or not the Government is, on general principles, justified in building at all, is a contentious issue that cannot be fittingly discussed on the present occasion. Our object here and now, as always in this REVIEW, is to show an example of building and planning that, of unquestionable excellence in itself, shall serve also as a sound precedent of its class and kind, for the encouragement not only of architect, builder, and craftsman, but also of the client. One excellent purpose that has been frequently served by illustrated descriptions of "model villages" is that they attract from a distance—often from abroad—visitors who have in contemplation similar schemes, and who derive from the illustrations a desire to visit the actual scene. No doubt the accompanying illustrations of Roe Green Garden Hamlet will fulfil this extremely useful purpose.

J. F. McR.

This little garden hamlet, which sprang into existence during the closing year of the war, is perhaps the last of its kind in which the unhappy economics in material and construction resulting from inflated prices are not apparent, though, as prices go at the moment, the cost of the work would be considered absurdly cheap in comparison with present housing schemes having similar accommodation.

The hamlet is situated within a radius of eight miles from Charing Cross, and, although so short a distance from the heart of London, is set in the midst of a delightfully rural district. Turning off the somewhat dreary line of the Edgware Road, and mounting a slight hill, one is immediately arrested by a complete change in the aspect of the scene. Here it is possible to believe that London is many miles away, so unsophisticated is the rustic scenery. A few scattered cottages, and then the varied roofs of the hamlet peeping out through rows of magnificent oaks—such is the approach to Roe Green. It is hard to realize that the Edgware Road, with its great aircraft works, is only 600 yards away. But it is to this industry that we owe the village, which was built for the Aircraft Manufacturing Company to house their workpeople, who otherwise would have found it well-nigh impossible to obtain shelter, much less a home,

within reasonable distance of the works, which, though hidden from the hamlet, are actually within the compass of quite a short walk through a pleasant field-path.

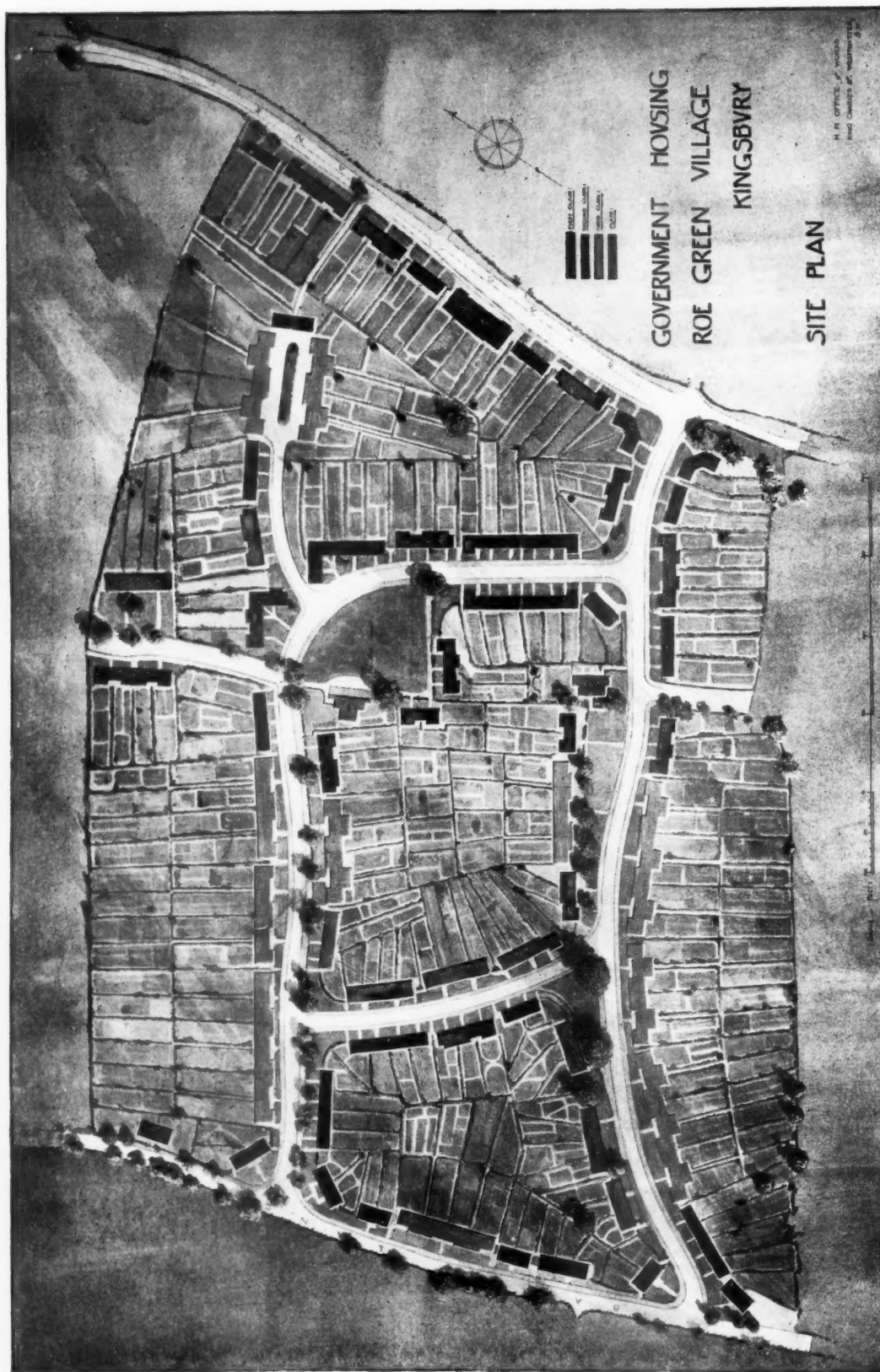
The estate covers rather more than 23 acres, and the site being virtually a level one, it was not necessary for the architect to consider contours in laying out the roads. Consequently, he has taken the opportunity to plan these on the lines of the hedgerows which divided the meadows, and thus to retain the noble trees with which they were interspersed. Only one tree was sacrificed as a result of the lay-out, though several were condemned because of their decayed condition. The site lies between two ancient country lanes, and on one of these the old quick-set hedge has been retained, and forms the boundary between the roadway and the front gardens of the houses. The combined length of the roads is about 1,150 yards. Their width varies from 30 ft. to 25 ft., according to the estimated amount of traffic to which they will be subjected; and provision



BACKS OF HOUSES IN GOLDSMITH LANE.



THE JUNCTION OF STAG LANE AND GOLDSMITH LANE, WITH THE CO-OPERATIVE
STORE IN THE DISTANCE.



ROE GREEN GARDEN HAMLET: LAY-OUT PLAN.

has been made for the widening of the principal road to 40 ft., should this at any time be found necessary. Apart from quadrants at the angles, kerbing has been omitted, and the pathways are bordered with grass.

The open spaces account for 2 roods 30 poles of the site. The most important of these spaces is a village green not far from the centre of the estate. The principal road, connecting the two old lanes already mentioned, and known as Goldsmith Lane, in commemoration of the author of the "Deserted Village," whom it delighted in his day, curves away slightly from the line of ancient trees, thus affording a considerable increase in the width of the grass fronting the houses.

The gardens vary somewhat in size, but may be taken to average about 2,100 superficial feet, exclusive of the space in

The three types of houses may be conveniently distinguished here as types A, B, and C. Type A houses, of which there are 57, consist, on the ground floor, of a living-room with a floor area of 168 ft., a parlour of 112½ ft., and a scullery; and three bedrooms with areas of 176¾ ft., 99 ft., and 66½ ft. respectively, together with a bathroom with hot and cold water laid on, and the usual offices on the first floor.

There are 53 Type B houses, which are somewhat similar to those of Type A, except that a bedroom is omitted. The floor areas vary somewhat from Type A, those of Type B being: Dining-room 162½ ft.; parlour 104 ft.; and the two bedrooms 168 ft. and 118 ft. respectively.

Type C houses, of which there are 40, comprise, on the ground floor, a living-room with 186 ft. floor space, and a



THE CHAUFFEUR'S COTTAGE.

front of the houses. Each garden is provided with an apple-tree, clothes-prop, and chopping-block.

There are 150 houses, besides 100 self-contained flats in two-storied buildings which externally are indistinguishable from the houses. In addition, there are two blocks of shops, a co-operative store, an overseer's house, and a chauffeur's cottage. The 150 houses are of three distinctive types, and the flats are of two types. The average cubic content per house is 11,000 ft. No attempt has been made to segregate the several types; particular types have been placed in the most suitable positions on the site as laid out in accordance with the dictates of the natural features which it was so desirable to retain.

scullery and the usual offices; while on the first floor are three bedrooms having areas of 139 ft., 99¾ ft., and 65¼ ft. respectively.

There are two types of flats, one adapted for a north and the other for a south aspect. The ground-floor flats have front entrances independent of those leading to the passage in which is situated the staircase by which the first-floor flats are approached. All flats have front and back doors. The accommodation consists of living-room, scullery with bath, and three bedrooms, with the usual offices. The respective floor areas of the rooms in each type are as follows: living-room 183 ft. and 170½ ft.; first bedroom 136½ ft. and 132¼ ft.; and second bedroom 123½ ft. and 120¾ ft. A trap-door gives



ANOTHER VIEW OF GOLDSMITH LANE, NEAR ITS JUNCTION WITH BACON LANE.

access to the roof-space. Staircases are, as far as possible, in one straight flight. All the dwellings are supplied with a gas-cooker; and where no hot-water system is installed, hot-water heaters are provided. The upper part of each dresser is fitted with glazed doors. At least one bedroom in each dwelling is furnished with a good-sized wardrobe cupboard. Very few rooms on the estate have a north aspect only, and where this was unavoidable oriel windows catch the morning and evening rays of the sun.

In designing the houses no attempt has been made to produce an artificial "old-world" appearance. The quiet exteriors, the harmonious nature of the various materials, and the beauty of the surrounding country, combine to produce, in a straightforward manner, a very charming effect, the satisfactory impression conveyed being entirely the result of proportion, colour, and workmanship.

The brickwork walling of the houses is of two types—solid or hollow. In the former case they are stuccoed, and in the latter sand-faced bricks have been used for facing. The colour of the brick-facings and the method of pointing produce a very pleasing effect. The stuccoed surfaces are treated in several ways. In a few cases tile or slate hanging has taken the place of plaster on the solid external walls, the slates or tiles being fixed to the joints of the brickwork laid on edge without resorting to lathing. In one or two blocks weather-boarding has been introduced in the upper part of gables. Chimney-stacks form an interesting feature. In designing these it has evidently been felt that too much may be sacrificed in reducing them to the minimum girth and height dictated by considerations of atmospheric volume and draught.

The roofs, which are all of high pitch, are in some instances tiled, in others slated. Sand-faced plain tiles have been employed, but for different roofs the colour has been varied,

some roofs being of a rich plum-red. Most of the slates are Delaboles, though Precelly and "Burlington" slates have also been used; and on one or two blocks old Westmorland slates taken off the roof of Westminster Hall have been re-hung, affording a delightful variation from the modern slates.

With respect to the materials of construction, perhaps the most interesting feature is the use, for the upper floors, of fire-resisting materials instead of timber. For this purpose hollow terra-cotta blocks, reinforced with steel tapes, are employed, the upper surface being covered with jointless flooring similar to that seen in Underground Railway carriages, a material which is of less chilling effect than the ordinary cement rendering. Scarcity of timber was partly the reason for employing this form of construction, but it was also found to be cheaper, and, incidentally, it has the advantage of being vermin-proof. All the ground floors are of solid construction, and all roofs are boarded up to the ceiling level where this is above the eaves. The partitions are either of $4\frac{1}{2}$ in. brickwork, or 2 in. coke-breeze blocks, and the skirtings are run in cement. The joinery work presented considerable obstacles, owing to the difficulty of obtaining the right sort of timber, and, when it was obtained, the wherewithal to cover it satisfactorily; for, at the time of erecting the houses, paint could only be used sparingly, since the materials of which it is composed were in imperative demand for direct war-work. The standardization of the joinery, however, and the application of "Solignum" externally, solved the problem economically.

All the casement windows are of one pattern, but they are of two heights, the different sizes of the windows being obtained by multiplying the standard unit. Doors are also standardized, as to both design and size, so that each type can be repeated in each house. The practical and aesthetic disadvantages that

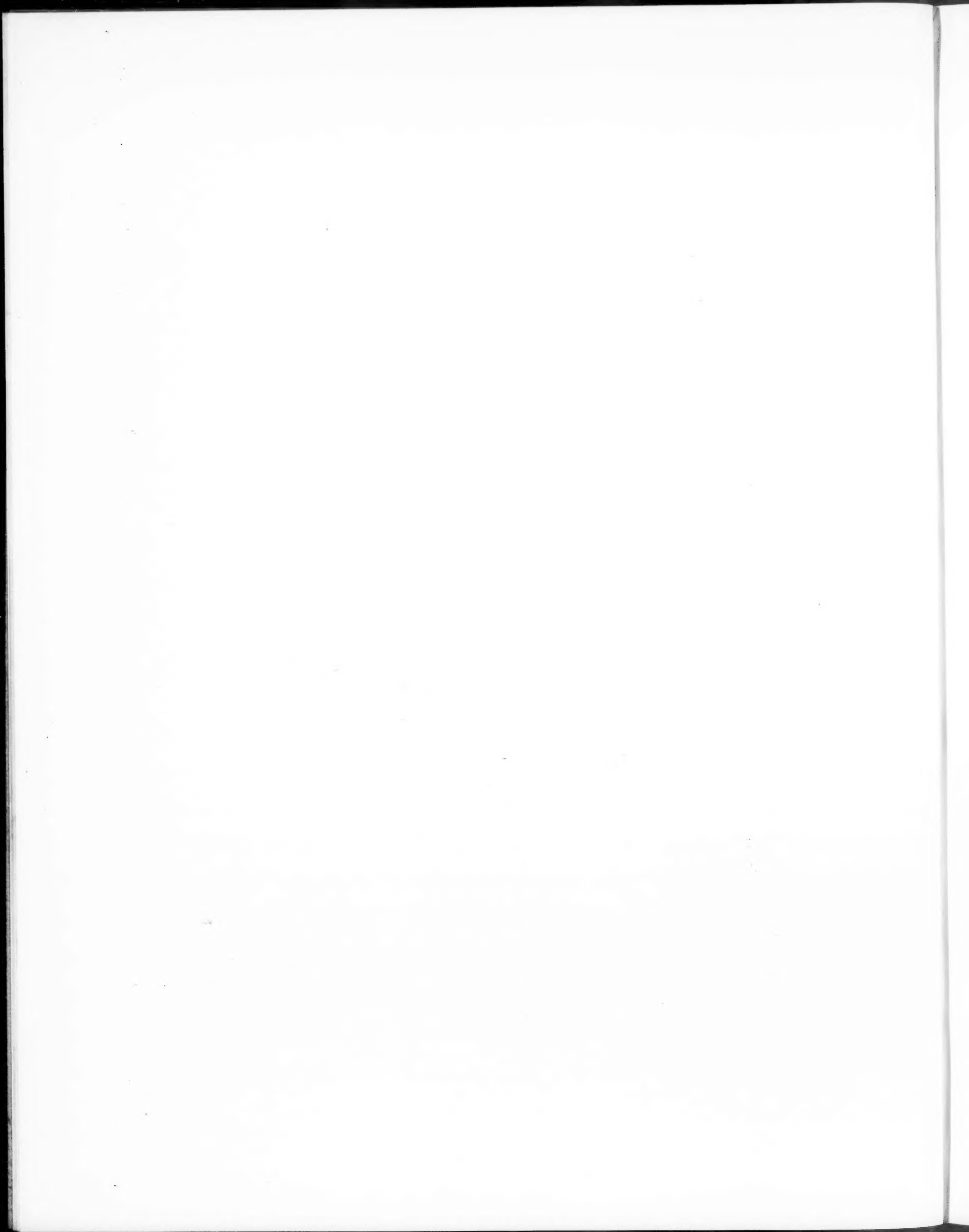
ROE GREEN GARDEN HAMLET



Plate II.

ROE GREEN GARDEN HAMLET: OVERSEER'S HOUSE AND BLOCK OF COTTAGES.

February 1921.



have been urged against standardization are, in this instance at any rate, entirely absent.

In view of the many difficulties that at the present time beset housing, it seems worth while to consider some of the economies that were effected on this estate without the least detriment to its permanent character. The elimination of footway kerbs, for which grass borders were substituted, has been already noticed. To this mode of constructing footpaths it has been sometimes objected that the grass is soon worn out because persons prefer to walk on it rather than on the gravel; but when grass borders occur in country villages it has not been found necessary to warn the inhabitants to keep off the grass. After all, a village street is not a public park; if it were it would lose half its charm. Another economy that has been effected is the elimination of fences in front of the houses. At present the space between the paths leading to the front and back of the houses consists of green plots, but eventually they will probably be bedded out with flowers. In a rural district fencing is quite unnecessary: some American garden towns derive most of their charm from this unimpeded view of front gardens from the roadway. Back roadways have also been omitted. These, again, are not required when the blocks each consist of not more than four houses, which is the prevailing number here. A back road implies many disadvantages. To mention but one, it often becomes a receptacle for garden rubbish.

Quick-growing hedges have been formed between the back gardens. A multitude of wooden fences on a comparatively small area looks very unsightly; and although hedge-planting is not much, if at all, cheaper than the inexpensive forms of paling, maintenance—apart from cutting, which every tenant can undertake—is entirely eliminated. At the time of writing the difference in price between lead and iron is by no means

so great as it was when the houses on this estate were being built, nor is lead unprocurable. A very considerable saving, however, resulted from the substitution of iron for lead in the water service. Excepting only the main supply, this substitution was general. Also asphalt was used instead of lead for flats, cement fillets round chimney-stacks took the place of lead flashings, and several smaller items by which saving was effected might be enumerated.

The architect was Sir Frank Baines, C.B.E., M.V.O., at that time Principal Architect to H.M. Office of Works, and now Director of Works; the general contractors being Messrs. Holloway Bros.

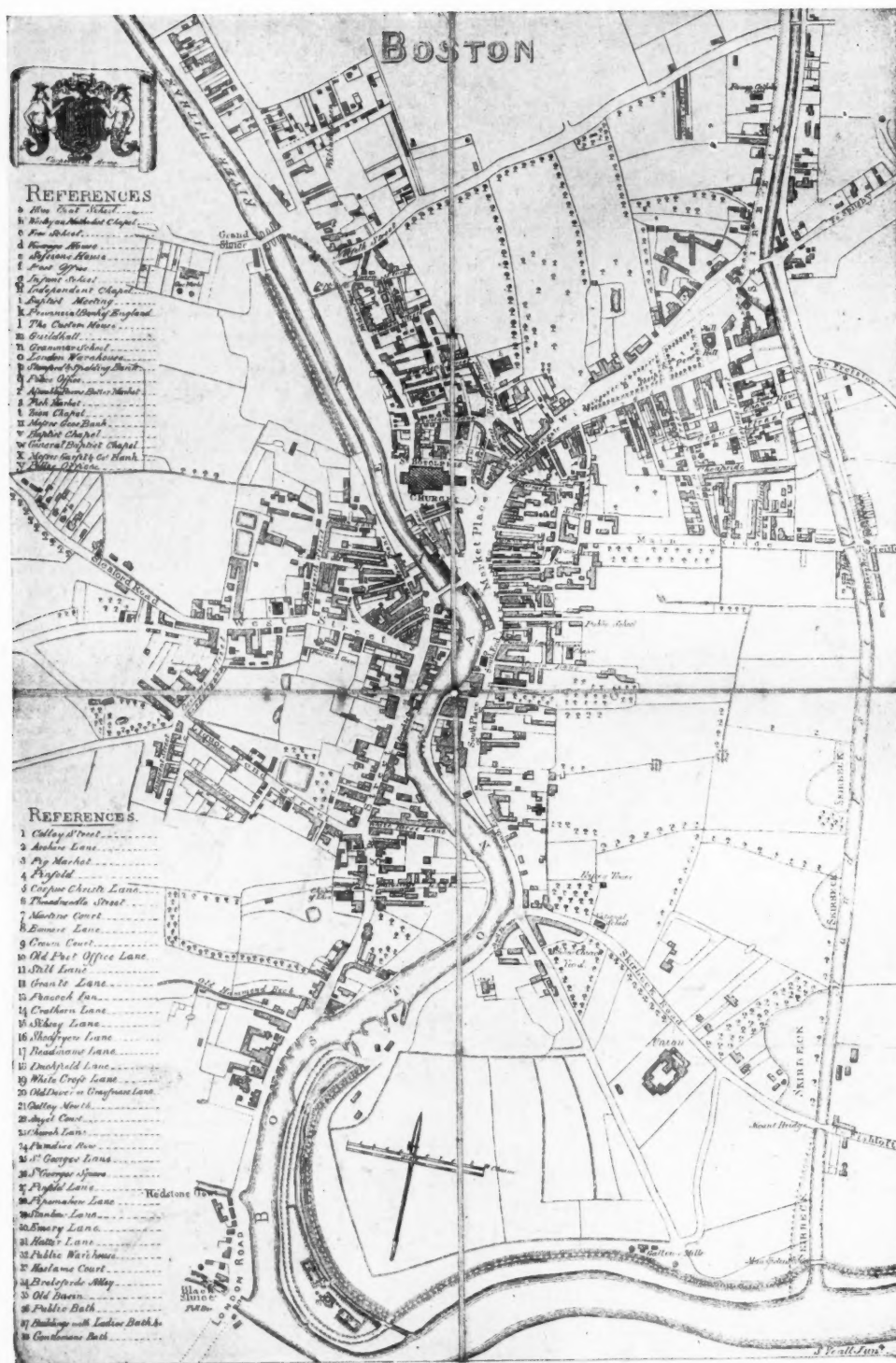
Before the war very few employees were housed or expected to be housed in dwellings possessing the advantages to which they may yet have abundant opportunities for becoming accustomed. For instance, it would be interesting to learn what percentage of four-roomed or five-roomed pre-war houses were provided with a hot-water system, or even a bathroom with a lavatory basin. But Labour is being so educated as to look upon such requirements as necessities, and although this section of the community does not at present demand architectural amenity, it is well to prepare for a future which is probably not very far distant. In Roe Green, Architecture appears as the handmaid of Nature, and both the instructor and the servant of man, and it is hoped that the standard there set will not in other instances be lowered either through panic or perversity.

E. M. HICK.

Other contracts were:—Roads, paths, and sewers Messrs. Wimpey & Co.; drain pipes, Messrs. Knowles & Co.; Fletton bricks, London Brick Company; tiling and slating, Messrs. Roberts, Adlard & Co.; floors, Messrs. King & Co.; plastering, Messrs. Rome & Co.; distemper "Duresco" (Silicate Paint Co.); "Solignum," Messrs. Major & Co., of Hull; stoves and ranges, City Iron Co.; baths, Cochrane & Co.; sanitary fittings, Leeds Fireclay Co. (Oates and Green) Sanitary Department. The Office of Works obtained the ballast from pits at Taplow and Frampton, and the facing bricks from the Daneshill Co.



THE CO-OPERATIVE STORE, WHICH HAS A HALL FOR MEETINGS AND RECREATION OVER.



VEALL'S MAP OF BOSTON.

The Charm of the Country Town.

V.—Boston, Lincolnshire.

By A. E. Richardson, F.R.I.B.A.

TO visit Boston is like returning to a past age, for the traveller can be modern or antique at will. If he make the journey by road so much the better; the illusion will be the more complete. First the remoteness of the place from London will impress him, despite the fact that ancient authority states the distance to be not more than one hundred and six-

above the interminable dykes, keeping ecclesiastical watch and ward upon steeple and leaning tower.

Time was when Boston was the second seaport in the realm. Even as John Cotton knew it, it was no mean place, and it then meant much to the silenced Nonconformists exiled under their leader to begin life afresh in New England. Boston,



BOSTON STUMP.

From a Drawing by Hanslip Fletcher.

teen miles three furlongs from the place where Hicks Hall formerly stood.

From Highgate to Boston the road traverses six fair counties on which are spread hamlets, villages, and towns of charm. In its length the North Road takes St. Neots, Buckden, and Stilton. The traveller chances upon the land once covered by Whittlesea Mere; he pauses to admire the west front of the cathedral at Peterborough, whence he journeys by flat ways through Spalding, Pinchbeck, and Kirton, till he sees the tall tower of St. Botolph's Church rising ghost-like

U.S.A., is to-day a city with innumerable churches, with remarkable houses built in Colonial times, with streets laid out on regular lines; little except the name recalls the mother-town in England. Comparison will not suffice. The original Boston is as somnolent as any of the Cinque Ports. There is nothing of the bourgeois mercantile prosperity that formerly graced eighteenth-century Spalding. In some parts its houses are as closely packed near the Witham as are those of Chatham near the Medway. In other parts open spaces rival the scale of the Continental *place*. Sufficient it is that the plan of Boston

has remained virtually unchanged for a century, and for all purposes the map prepared by Veall affords reliable information, except, of course, that it shows neither the new docks nor the still more modern housing developments (see page 34).

The road from London enters the town along the west bank of the river, and arrives at the market-place by means of an iron bridge built nearly on the site of the mediæval bridge that survived continual patching for many centuries, and at last had to go. The eastern section of the town fronts upon South Place (at one period the quarter of the merchants), the market-place, and, beyond Straight Bargate, the sheep-pens. Nearly parallel to the river, cutting the road to Fishtoft, runs the famous "Maud Foster Drain."

Almost every visitor to Boston begins by comparing the place to Dutch towns of similar size, a resemblance, almost an illusion, heightened to an extraordinary degree by the adjacent waterways, the windmills, and the neat brick houses. It is

derived its name from St. Botolph of Anglo-Saxon stock, who founded a monastery on the site of the town in the middle of the seventh century, near the present church. Dr. Stukeley opined that the Romans built a fort near the entrance of the Witham. Other facts known with certainty are that late in the thirteenth century the town was swept by fire, and a few years later suffered from flood. At this period merchants of the Hanseatic League had a house in the town, and soon afterwards it became a staple port for wool, leather, metal, and other commodities.

From the fifteenth century affairs worsened; at best it was a difficult port to approach, hence the decline of its commercial prosperity, the lessening of its customs revenues, so that at the time when the country was torn by civil dissension, and Oliver Cromwell lodged at the "Three Tuns" on the night prior to the fight at Winceby, it was already "a decayed and ruined port."



A SHOP IN THE MARKET-PLACE.

true that Dutch engineers were called upon in the seventeenth century to advise on the dykes and drains. It is also true that intercourse with the Lowlands during mediæval times brought about certain local customs; but the fact remains indisputable that Boston is pre-eminently English, and in former times it was a centre of the first importance.

During the week Boston, but for its Wednesday market, is uncommonly quiet; but on Saturday disciples of old Izaak Walton flock in from Leeds, Sheffield, Halifax, and from even farther north, to enjoy the vista of the Witham; carriers' carts amble heavily laden from "New York," Coningsby, Swineshead, Gosberton, and Fishtoft. Then, too, the docks seem less active, judging from the number of seafarers who are ashore at a loose end.

There is a charm peculiarly antiquarian in the stones and bricks of Boston. It has long been the happy hunting-ground of antiquaries, from the renowned Dr. Stukeley to the keeper of the Antiquarian Coffee House, Mr. Charles Little, who took a pride in all things old and curious. We read that the place

Boston at the zenith of its prosperity must have presented a fair picture of English town life. The tower of St. Botolph's had but recently been completed on the earlier foundation, and was the pride of the people and the wonder and admiration of the merchant from abroad. The stone warehouses in Spain Lane were in full repair, the oaken doors were in position, the windows glazed, and the goods ready for shipment. Ships of bluff build, with single mast and one square sail, rocked in the harbour. Fronting the market-place were the houses of timber, and in the distance could be seen the post windmills and a few hovels inhabited by "fen slodgers."

Boston in those days enjoyed great distinction, for the townspeople had the privilege of sending deputies to three grand councils held at Westminster, and were called upon to supply ships and men for the wars with France. Later came the building of Tattersall Castle (twelve miles away), which, together with the Perpendicular church, represents the last spasm of mediæval splendour. Then there is to be noted the Hussey tower, called "Benyngton Tower" in 1569.

Mediaeval Boston continued to serve as a town during the seventeenth century, when its fortunes were at a very low ebb, little new building being attempted. To this period belongs the odd house at Wormgate, with the shaped gable-end. At the close of the seventeenth century there was a slight revival of mercantile interest due to Dutch competition, for in 1673 a present of a tierce of wine each was made to the Earl of Lindsey and Sir Robert Carre, for their procuring "The William," a dogger of eight guns, commanded by Captain Smith, for the protection of the trade of the port.

From the foregoing picture of Boston and its development during four centuries can be deduced the theory that the earliest commercial prosperity of the seaport was due to its position geographically. In the Middle Ages English trade went to the Continent, nearly all the mercantile interest centring upon Holland, Flanders, and France. If the map of the East Coast is studied it will be found that no other place (London always excepted) afforded such facilities as a centre for receiving and exporting goods as this Lincolnshire town. Boston could take goods sent down from Lincoln by boat, and if from Lincoln, also from Leicester and Nottingham. Boston, in a word, became the natural East Coast seaport for the Midland counties. Various circumstances, however, were in the making for altering the proud consequence of the town; for the navigator was busy discovering the New World and the passage to India.

Henceforward the western ports were to come into prominence, while the eastern outlet suffered a corresponding declension. In the eighteenth century, when the trade that once nourished Boston was divided by Lynn, Yarmouth, and Harwich to the south, and by Hull, Whitby, and Newcastle to the north, the change made itself felt very rapidly.

Reverting from the decay of mercantile interest to the first indication of trade revival, we find its reflection in the generous design of Fyde House in South Square (page 42). It is evident from the design of this house that Anne's victories by land and sea had caused some revival of fortune to a Bostonian. Fyde House adjoins the Guildhall. Its original owner evidently determined to express his status in a very liberal manner. Indeed, it is not possible to look at this

house, with its splendid treillage of iron screening the courtyard, without imagining the original occupant to have been at least an alderman of the town, and one with enough common sense to invite Bell of Lynn to come over and superintend the erection thereof. As it happens, the man who built Fyde House was six times mayor of his native town, hence the importance of good building. William Fyde first occupied the mayoral chair in 1697. Six or seven years later he embarked upon the expense of the mansion in South Square, which continued to house his descendants for many years, and to provide many other mayors of the same name for Boston.

In South Square the restraint and dignity of the buildings complete the *mise en scène*. In the distance the square chimney-stacks of Ingelow House terminate the vista. At the centre rises the five-storied warehouse now occupied by Messrs. Johnson & Son, and at the back of this house, fronting the River Witham, stands the prepossessing façade of Holden House, which, of the 1730 period, at one time formed a merchant's town house. Knowing how keenly the people of the eighteenth century studied their house-fronts, from the painting of the window-frames and sash-bars to the right type of door-knocker, it becomes easier to understand that the owner deserves some share of the credit for the extremely refined semi-elliptical Doric porch of wood which marks the centre. Long he pondered on the monotony of the windows, until one day the local



BOND WAREHOUSE, SOUTH STREET.
(Formerly the Pilot's House.)

carpenter-architect was consulted, and the defect made good in a manner calculated to cause envy to the merchant's friends at Spalding. Of recent years Holden House has been allowed to fall into disrepair, and it now awaits the kindly hand of some architect determined to save it from utter decay (page 40).

On the north side of South Square stands another neat brick box, whose chief merits exist in the delicacy of the architectural detail, no less than in the admirable proportioning of the windows. This front belongs to the period of 1795, when the local designers had had time to digest the Adam manner and to translate Spalding taste into terms of local observance. This house shows how the earlier tradition was blended with the newer teaching without abrupt change.

Of a different type is the stern-looking house, probably the

house of another mayor, that stands on the west side of South Square. The projecting cornice imparts an Italianate look to the excellently proportioned windows. The house appears to quizz its neighbours, and to understand its own impeccable dignity. The porch to this house (see illustration, page 39) indicates the Greek tendencies of the designer; nevertheless, it is not to be despised. The segmental tympanum spanning the columns composes very happily with the semi-circular arch below; the fault is not in the attributes of the porch, but in the crass ignorance of those who cleared the sash bars from the ground-floor windows in their craze for plate glass.

And so the visitor makes his way between the houses of old Boston, peering down narrow courts and alleyways, stopping to admire the delicacy of a fanlight, the position of a wrought-iron lamp-bracket, the reticence of the late period

understand that during the mayoralty of Charles Amcotts evidently the tiller was held by a strict and uncompromising Palladian. In the High Street, near its centre, stand the remains of one of the most important mid-eighteenth-century mansions of Boston, practically one of the last to be built before the town entered upon its second period of decline. Like many other fair houses, the craze for plate glass descended upon this fine front, and in consequence it suffered the usual spoliation. This house (see illustration, page 41) belongs to the 1740 period. We cannot help admiring the ingenuity of the designer to determine that his enrichments in the pediment should be seen to the fullest advantage from the narrow street. The owner evidenced great pride in this house. Did it not proclaim his own importance? Was not he, too, a great merchant of Boston? And, besides, there was always the possibility of some member of the peerage visiting Boston to admire his bow window, and to



CONWAY HOUSE, BARGATE.

houses, the sprinkling of stucco, the touch of Coade, and the fashioning of an iron vase to the standard of a railing. If he be of a broad humour he will not disdain the proportioning of the Pilot House, despite its tendency to lean into the river and the restraint of iron ties. He may perchance have a corner in his heart for the Piranesian dourness, if the expression be allowed, exhibited in the rustication of the entrance, no less than in the carved tablet over, which in addition to the arms of Boston bears the date (ominous indeed) 1818 (page 37).

The architectural interest of Boston is not inexhaustible. A town of some twenty thousand inhabitants cannot be expected to rival London in the richness of its Georgian relics. There remains, however, the High Street, with its sprinkling of neat brickwork, its small chapels, bluff bay windows, and merchants' houses of the first rank. We have to pause in front of the Corporation Buildings, built in 1772, to

go into ecstasies over the noble proportions of the doorway, no less than the richness of the decoration on the plum-coloured brick.

This fine mansion—now, alas! fallen upon evil days—has for its neighbours some cottages of unique character. Three-storied cottages are of such rare occurrence that they deserve a monograph on their own account.

These five cottages grouped under one roof are, perhaps, the first indications of old Boston that greet the traveller by road from London. A study of the design reveals many facts that are not obvious at first sight; for instance, the grouping and diminution of the windows, the unique treatment of the pilasters, and the solidity of the design in its general aspect. There is no fussiness here, no attempt at pretty effect or architects' devilry: a plain statement of facts combined with what amounts to arrogant insolence. Almost any man could

occupy one of the cottages if he felt inclined, and boast of his possession.

At the close of the eighteenth century Boston had not regained any of its ancient prosperity; it was still a very un-get-at-able place even by sea. There was no regular mail coach from the town to London until 1807. Prior to that date the mails had to be sent on horseback to Stilton, seven miles beyond Peterborough, in order to reach the coaches on the North Road. There came about, however, a demand for small houses, principally from retired officers, no less than from farmers and small gentry who desired town quarters. To this period can be dated Witham Gate and the congeries of streets leading from Straight Bargate to Witham Green. Many of these small houses were occupied by persons who let lodgings, for the traffic by barge from Lincoln and towns like Sleaford, Horncastle, and Spilsby continued to be heavy as late as the year 1830, and it must not be forgotten that the passenger barge was looked upon as a public boon in these parts, in spite of the attraction of improved stage coaches, and, later, the coming of the railway. One is especially attracted to the houses in Witham Gate, perhaps because they recall the brick-work of Pentonville and the semi-genteel suburbs of Georgian London, but mainly by reason of the charming detail of the visible parts—that is to say, the architectural features designed to attract.

Some idea of the excellence of the detail of the late period, 1798-1815, can be gathered from the windows of the Barge Inn, near Witham Green (see illustration opposite).

From the standpoint of pure architecture Conway House, in Bargate, is without question beyond compeer. The date of



BARGE INN, WITHAM GREEN, BOSTON.



PORCH TO HOUSE ON WEST SIDE OF SOUTH SQUARE, 1802.

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its erection is 1790, the period when there was little to choose between the best-featured English house and the best French one of similar size. Conway House is worthy of its setting; it is in no danger of decay or demolition, and it is doubtful whether a better house can be produced from across the Atlantic (see illustration, page 38).

The front of Conway House, no less than its appendages, relies for its character on the disposition of the windows. It is an extremely towny house. The plain treatment of the front is relieved by nice touches, such as the keystone and the string-courses. One does not descend to commonplaces and remark the cornice to be too small or the doorway to be too wide; such remarks savour of comparisons, and on that account are impertinent. Conway House was designed at a time when the nice adjustment of detail to mass received full consideration. If a few more houses built of orange brick and stamped with the assay mark of style were to be built in these prosaic days, the voice of the critic would be stilled. And where did the good people of Boston shop? We have seen where they lived and dined. In mediæval times, and later, the market-place was the chief shopping centre; but shopping in the open became a nuisance, with the result that various local enactments were made to restrict the residents from becoming temporary shop-keepers, and demanding the removal of goods exposed for sale in the open or against walls, other than in the open market. There are a few shops or traces of shops of Mayor Fyde's time now extant in the goodly town of Boston. We can turn with delight to the early nineteenth century shop in the market-place,



HOLDEN HOUSE, SOUTH SQUARE, BOSTON.

(illustrated on page 36), and appreciate the skill of the long-forgotten joiner who had the craft of sticking wood together to last for centuries. Away with all gimcrack abominations, when such delightful examples of exquisite taste still do duty. Battered by wind and weather, scorched by the sun, warped by climatic changes, injured and destroyed until the very skirtings drop off through sheer neglect, such gems of shop design as the one shown stand to reprove the ambitions of latter-day tradesmen.

It is not my intention to close this article on a mournful note, but to add yet another to the innumerable protests I have written, asking—nay, praying, that such affairs should receive attention from the hands of those gifted with understanding. May the good fathers of St. Botolph's Town awake to the value of the treasures within their midst! Then they will be entitled to appreciate the arms of the Corporation, which are: *Sable*, three ducal coronets in pale, *or*. Crest—On a woolpack, a ram couchant, *or*. Supporters—Two mermaids proper, ducally crowned, *or*.

A. E. R.

St. Botolph, from whom, of course, Boston (Botolph's Town) takes its name, was the patron-saint of sailors, and figures in the Saxon Chronicle as having founded at Icanhoe in 654 a monastery which was destroyed by the Danes in

870. That after the Norman Conquest Boston became a place of considerable commercial importance is evident from the records (in 1204) of the *quinzième* tax on the ports of England, Boston, with £780 to its credit, ranking second to London, whose assessment amounted to £836.

It was this prosperity which induced the incursion (mentioned above) of the Hanseatic and other foreign merchants, who, however, were driven out by the irate natives, who "did not like their underhanded ways," preferring to keep in their own hands the trade in wool, pelts, leather, and lead for which the town had been made a "staple" by an Act of 27th Edward III. The architectural interest of such purely commercial details is perfectly obvious. Commercial prosperity, or the reverse, is always reflected in a town's buildings, public or

private; Fyde House, as we have already suggested, being a notable case in point.

The parish church of St. Botolph, of which Mr. Hanslip Fletcher gives us an admirable pencil sketch on page 35, was founded in 1309, and it is pleasant to record that the cost of its restoration in 1857 was defrayed by citizens of Boston in the State of Massachusetts, in memory of their historical derivation of their own city from the much less important town in the Old Country.



WITHAM PLACE, BOSTON.

As everyone knows, except the adolescent foreigner, St. Botolph's, Boston, is "one of the largest churches without aisles, being 290 ft. by 98 ft. within the walls," and "the tower, 290 ft. in height, resembles that of Antwerp Cathedral, and is crowned by a beautiful octagonal lantern, forming a landmark seen forty miles off"—weather permitting; the "low visibility" commonly prevalent in these islands too often blurring the landscape and blotting out the landmarks; and this obscuration of "Boston Stump" was at one time a rather serious matter for mariners riding the North Sea.

The free grammar school, which was founded in 1554 by Queen Mary, is under the control of the Corporation, who in 1826 bethought them to build "a convenient house for the master" of the school, which had been built in 1567.

Roman remains have been frequently discovered, and, according to Dr. Stukeley, the Romans built a fort and plied a ferry over the River Witham at a short distance from the town. The Witham divides the town into two wards—the east and the west, which in 1807 were connected by a one-arched bridge built by Rennie and costing the Corporation £22,000, a large sum for so small a bridge in those days of cheap labour.

Agriculture and fishing stand high among the flourishing industries that have enabled the burgesses of Boston to amass wealth and to spend some of it on building with decorous respectability. By the drainage of the fens surrounding the town, a tract of rich land nearly seventy thousand acres in extent was reclaimed for cultivation, producing large quantities of grain, and providing fat pastures for sheep and oxen which became renowned for their size and quality. Further, "shrimps of superior quality, soles, and herrings, are taken in great profusion, and in 1772 the corporation erected a large fish-market."

Linking the old Boston with the new, Nathaniel Hawthorne visited England in the 'sixties, and gave his fellow-countrymen these impressions of the English town: "In mid-afternoon we beheld the tall tower of St. Botolph's Church (three hundred feet high, the same elevation as the tallest tower of Lincoln Cathedral) looming in the distance. At about half-past four we reached Boston (which name has been shortened, in the course of ages, by the quick and slovenly English pronunciation, from Botolph's Town) and were taken by a cab to the 'Peacock,' in the market-place. . . .

"In my first ramble about the town, chance led me to the riverside, at that quarter where the port is situated. . . . I

could not but contrast it with the mighty and populous activity of our own Boston, which was once the feeble infant of this old English town—the latter perhaps almost stationary ever since that day, as if the birth of such an offspring had taken away its own principle of growth. I thought of Long Wharf and Faneuil Hall, and Washington Street and the Great Elm and the State House, and exulted lustily: but yet began to feel at home in this good old town for its very name's sake, as I never had before felt in England."

He visited the ancient chapel "in the right-hand aisle of the church." At the time of Hawthorne's visit the chapel was in process of restoration, "and was to be dedicated to old John Cotton, whom these English people consider as the founder of our American Boston."

He described the interior of St. Botolph's as "very fine and satisfactory, as stately almost as a cathedral," and he noted that it had been repaired "in a chaste and noble style." He adds, "When we came away, the tower of St. Botolph's looked benignantly down; and I fancied that it was bidding me farewell, as it did Mr. Cotton two or three hundred years ago, and telling me to describe its venerable height and the town beneath it to the people of the American city, who are partly akin, if not to the living inhabitants of old Boston, yet to some of the dust that lies in its churchyard."

It would not be at all surprising to learn that more Americans than English persons had made pilgrimage to old Boston, nor that some plutocratic transatlantic American cousin had made a handsome offer for the famous Stump!

Hawthorne seems inclined to trace the influence of the old Boston on the new as being specially evident in the tortuous streets. "Its [the English Boston's] crooked streets," he writes, "and narrow lanes reminded me much of Hanover Street, Anne

Street, and other portions of our American Boston. It is not unreasonable to suppose that the local habits and recollections of the first settlers may have had some influence on the physical character of the streets and houses in the New England metropolis; at any rate, here is a similar intricacy of bewildering lanes and a number of old peaked and projecting-storied dwellings such as I used to see there in my boyish days. It is singular what a home feeling and sense of kindred I derived from this hereditary connexion and fancied resemblance between the old town and its well-grown daughter."



HOUSE IN HIGH STREET, BOSTON.

It is delightful to think that the present article on the English Boston may find many an appreciative reader in America. It may be added that it is to an American writer, Mary Caroline Crawford, that we owe these interesting citations from Hawthorne. They are given in her fascinating book on "St. Botolph's Town," in Massachusetts.

Mrs. Crawford's account of the beginnings of the American Boston (which had been called first Shawmut, and then Trimontaine, and got its name of Boston in 1630) shows it, in spite of the tortuous streets mentioned by Hawthorne, to have been the scene of a very early attempt at what nowadays would be termed town-planning. She cites Edwin L. Bynner as writing: "The first houses were necessarily of the rudest description, and they seem to have been scattered hither and thither according to individual need or fancy," but to this assertion she opposes the statement that "our forefathers made brave efforts to compel a shipshape city." In 1635 it was ordered: "That from this day there shall noe house at all be built in this

toral man, unlike the game-hunting cave-dwellers, enjoyed the advantage of a choice of site for his skin tent. When civilization had advanced as far as wattle-and-daub domestic work, questions of frontage, and no doubt of rights of light and air, became incipient, and were probably determined with bludgeons and flint implements, which was, perhaps, a more humane way of settlement than that which prevails among the primitive litigants of to-day who are so delightfully satirized in Mr. H. S. Salt's "Seventy Years Among Savages," inclusion in which book of a chapter on selfish and untidy building would greatly strengthen its author's contention that we have not yet emerged from barbarism.

Comparing Boston, Lincolnshire, with Boston, Massachusetts, one finds a certain similarity in the manufactures and in the exports. Boston, U.S.A., is the principal wool market in the States; and, as we have seen, the English Boston does a considerable trade in the same commodity, and in related products such as leather. In the former, canals con-



FYDELL HOUSE, SOUTH SQUARE, BOSTON.

towne neere unto any of the streetes or laynes therein but with the advise and consent of the overseers . . . for the more comely and commodious ordering of them." It is added that at a subsequent meeting in the same month one John Gallop was summarily ordered to improve the alignment of the "payles at his yard's end." Here was an early essay towards "tidiness" that will delight Professor Lethaby, and fortify him in his ceaseless efforts to promote it.

Mrs. Crawford has no confidence, however, that the order was obeyed. The spirit of the early settlers she imagines to be similar to that of the squatters at Marblehead, "who are said to have remarked, each to the other, 'I'm agoin' to set here; you can set where you're a mind to.'" Our author is probably correct in the assumption that "apparently just that had happened in the old St. Boltolph's Town; and not improbably that was what also happened in the new." The town-planning idea and self-assertive antagonism to it have surely grown up side by side all through the ages, ever since nomadic and pas-

verge; in the latter, railways. By way of repartee to our antique and revered Boston "Stump," our American cousins can (and do) boast of their renowned Trinity Church, which was built at a cost of 800,000 dollars (no rightly constituted American would forgive us for omitting this detail), and is described as "the masterpiece" of H. H. Richardson, one of the founders of the fine modern American school of architecture, who built it in 1877, basing his design on the Romanesque of the South of France. It contains pictured windows by William Morris and Burne-Jones. It has, of course, many other fine buildings, but none that are architecturally as interesting as this. There is, for instance, the noble mother church of the Christian Scientists, which was opened in 1906, and cost £400,000 to build. Then it has extremely fine libraries, and an extensive array of institutional buildings, and its three-mile-long shallow subway for electric trams has been copied in London. It seems, therefore, that our Boston is to its American namesake as the acorn is to the oak.

Current Architecture:

Modern Bank Premises.

F. H. Shann, Licentiate R.I.B.A., Architect.

SOMEONE has said that the practice of banking is "as old as civilization, if not as old as sin." Banking was at first a side-show, not a distinct profession. Wealthy dealers in precious metals were entrusted with the safeguarding of money or jewellery which the owners did not care to keep in their houses, fearing robbery and murder. At first the merchant thus trusted would charge the owner for the accommodation of his valuables, a practice that survives to this day with "safe-deposits," and, in a different way, in the business of pawnbroking.

"Jingling Geordie," in Scott's "Fortunes of Nigel," is an outstanding instance of the wealthy merchant performing some of the functions of the money-lender and the banker. He was, of course, George Heriot, from whom James the First found it very convenient to borrow large sums of money, and whose name is perpetuated in the Heriot charities in Edinburgh.

In the seventeenth century banking was practised by goldsmiths in London, who are believed to have imported the idea from Holland; but it is to be noted that banking of sorts was transacted by money-lenders in Florence as early as the thirteenth century, or even earlier. The money-changers whose tables were overturned in the Temple it is, perhaps, hardly polite to mention as exemplifying the antiquity of the banker's calling; but there need be no diffidence in citing the encyclopædists to the effect that banking appears to have reached a high state of development in ancient Greece and Rome; for though these classical bankers are reputed to have charged usurious rates of interest, the explanation clears them of the accusation of rapacity. In those days the law gave no security for the payment of debts, and, consequently, the bankers had to set up high rates of interest

to indemnify them against frequent heavy losses. Whether the early bankers of Greece and Rome followed their calling in specially designed bank buildings is a speculative inquiry which may some day be answered by the pundits of the British School at Rome, or the learned and industrious uncoverers of the secrets of ancient Greece.

It is more likely, however, that the specially built bank building is quite a modern innovation. In many instances the bank, even to-day, is housed in an ancient palace or mansion, modified to meet its new function. A notorious example is the Bank of France, which was formerly a private palace called the Hôtel de Toulouse. Its splendid Golden Gallery, designed by François Mansart, is magnificently decorated in Louis Quatorze fashion. No doubt this sumptuousness has been the source of inspiration for the magnificently decorated and lavishly equipped banks in the chief cities of America, where the banking hall is often very decorative, lofty, and spacious, and richly adorned with painting, sculpture, and beautiful metal-work. In some instances important mural paintings have been introduced, as in the Bank of Pittsburg, Pennsylvania.



LLOYDS BANK, LIMITED, OLD STREET.

The first bank was probably a hole in the ground; later it became a box, a wooden chest, when the power of human violence was measured by the strength of a man's arm.

The safe-keeping of treasure has been an evolution, and the stimulating causes have been the foes of treasure and the necessity to outwit them, and the complex design and the mechanical ingenuity of the modern strong-room are silent testimony to the high development of those powers of violence which, through past generations, man has learned to wield in the effort to attain his ends.

The Bank of England was not founded till 1694, and though firms of goldsmiths like Child, Martin & Hoare had started banking businesses somewhat before that, it is clear that there was little opportunity, such as exists to-day, for private individuals to entrust their treasures to the safe-keeping of big institutions. Every wealthy trader of the seventeenth century had his own strong wooden box on his premises, kept in a strongly bricked chamber. In "A Tale of Two Cities" Dickens drew a picture of the conditions of the time: "Your money at Tellson's Bank came out of, or went into, wormy old wooden drawers, particles of which flew up your nose and down your throat when they were opened and shut . . . Your plate was stored away among the neighbouring cesspools, and evil communications corrupted its good polish in a day or two. Your deeds got into extemporized strong-rooms made of kitchens and sculleries, and your lighter boxes of family papers went upstairs into a Barmecide room that always had a great dining-table in it, and never had a dinner." Gradually, however, an improvement began to be observed in the methods employed to secure safety—iron coffered took the place of the

old oak box, and these in turn gave way to cast-iron chests, but a blow from a sledge-hammer was sufficient to break them open. In 1858 Mr. Samuel Chatwood set himself to accomplish what no other had attempted to do, and this was to build a safe which rightly could be claimed to be *safe*, for such a thing was then quite unknown. To-day it is required that banks shall be proof not only against burglars, but against fire, flood, and earthquake.

In Britain Soane's very sober Bank of England building is no doubt the parent of many dull and undecorated bank buildings; yet, when all is said, when it is acknowledged that the painter and the sculptor are not overburdened with commissions from banking corporations, it can still be claimed that in many a town throughout the kingdom the bank buildings set a notable example in dignity and decorum, if not in decoration. Even when they have not been specially designed as banks, but have been adapted—not, it is true, from stately palaces and mansions, but, in many instances, from a row of poor buildings in a squalid district—they are almost without exception invested with architectural qualities.

Both types of bank building, the "converted," and the specially built, or, to borrow a handy workshop phrase, the "purpose-made" structure, are represented by one or other of the illustrations here shown. To take the older building first—that at 97 Old Street, London, E.C.—it will be seen from the illustration (page 43) that the front bears some slight traces of mid-eighteenth-century origin. It is believed to have been built as a manor-house, but latterly it had served as the Old Street Police Station. It contains some interesting pine-panelled rooms, in which the old paint was stripped from the woodwork, which was then re-coated. An interesting old carved staircase has been re-used, and some of the old chimney-pieces have been restored, the best of them, however, having been removed. The enriched plaster ceiling to the first-floor room strikes exactly the right note for a modern bank, and would have been equally appropriate to the old manor-house, if not to the police-station. The original first-floor front of pine wood, forming a Corinthian Order, had disappeared, probably when the manor-house became a police-station. The sturdy timbers that frame the front have not been disturbed, but modern iron sashes by Gardiners of Bristol have been inserted in the window-openings.

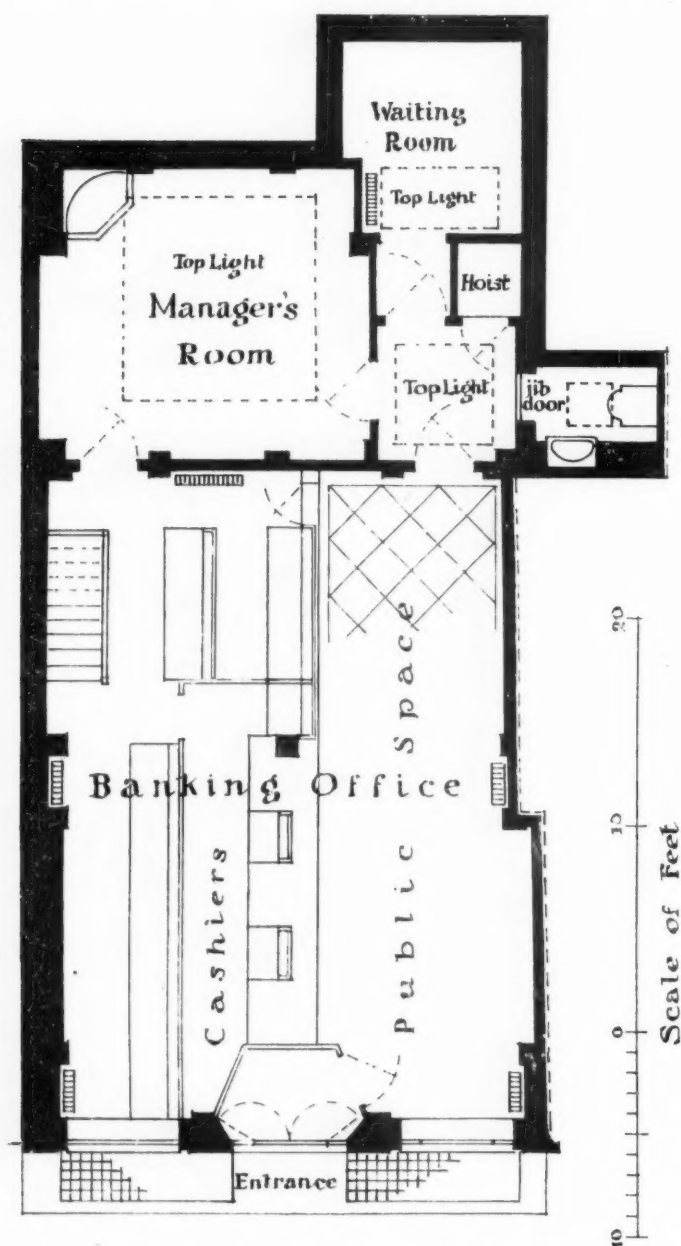
Mr. T. Sobey, 34 Lamb's Conduit Street, W.C., was the general contractor for the Old Street premises, and other contractors were:—

Marble-work by Mr. George Fenning, 63 Lambeth Palace Road; heating, stoves, and grates by Messrs. O'Brien, Thomas & Co., 17 Upper Thames Street, E.C.; electric lighting by Messrs. Tyler and Freeman, 40 Chancery Lane, E.C.

Of Lloyds' new branch bank at 39 Old Bond Street, of which the ground-floor frontage is illustrated on page 45, no description is necessary, the photograph revealing sufficiently the most interesting features of a well-proportioned, simple, and dignified frontage. In the interior, joinery is the special feature. Cuban mahogany was chosen for its figure. The design of the woodwork fittings is rather severe, so as not to detract from the effect of the figured mahogany panels.

The general contractors were Messrs. Trollope and Colls.

Other contracts—Marble front and floor by Art Pavements and Decorations, Ltd., London N.W.; steel sashes, the Crittall Manufacturing Co., Braintree; heating (including domestic hot water) by Messrs. Colley, Meikle & Co.; electric lighting by Messrs. Belshaw & Co.; locks and furniture by Messrs. W. & R. Leggott, Ltd.; hoist by Mr. George Johnson; all of London.



LLOYDS BANK, LIMITED, 39 OLD BOND STREET:
GROUND-FLOOR PLAN.



LLOYDS BANK, LIMITED, 39 OLD BOND STREET, W.

English Furniture:

Exhibits at the Burlington Fine Arts Club.

By M. Jourdain.

THE collection of furniture shown at the Burlington Fine Arts Club is described as of the period of Chippendale.

It would be difficult to find a more satisfactory term for the mid-Georgian examples which are harmoniously arranged together, though furniture "of the English rococo period" would cover the case but for some few early pieces. The collection includes, however, furniture made before Chippendale started independent work as a cabinet-maker, and excludes the remarkable inlaid furniture which he executed under Adam's design and guidance for great houses such as Harewood and Nostell. While none of the specimens of furniture exhibited is later than 1765, when the rococo taste had passed its zenith, and none earlier than 1725, the strength of the exhibition lies in pieces of the full rococo of the middle years of the eighteenth century, a style deriving, it is true, from France, but retaining an English accent and vigour, and capable of impressing a competent French observer, such as André Rouquet, who wrote that in England "tout ce qui regarde le meuble est extrêmement achevé. Les Anglais ont une adresse et une activité très remarquable dans tout ce qu'on appelle main d'œuvre."

Chippendale was, of course, only one of many cabinet-makers working at this period, but he seems to have been considered the most eminent among them, and the trade, according to J. T. Smith, "made constant reference to his folio on household furniture." It is extraordinary how few actual pieces show any similarity of detail with the plates of the "Director." The mahogany library table at Coombe Abbey, however, closely follows the design in the "Director," Plate LXXXIII, and the remarkable mahogany wardrobe in Colonel Mulliner's collection also has its parallel there. It is described in the text as "a cloathes press with different doors. The under part is in shape, with

carved ornaments for the feet, which go up the corners." The press follows the left-hand version of the design which appears in the 1754 edition of the "Director," Plate CIV. The detail (page 47) does justice to the exceptionally bold and massive leaf-and-scroll ornament of the angles, plinth, and feet of the lower *bombe* portion, which has the suppleness and freedom of handling of the finest French chased brass of the

Regency. In this lower portion are two small drawers and one long drawer; the upper portion opens by two doors, which are panelled with mouldings, and have carved leaves at the top corners. The angles are splayed and carved with drops of flowers. Where all the collected pieces are important, some of the specimens deserve special consideration. Among these is the mahogany card-table from Penshurst, in which the front legs are headed with a lion's mask and carved with a long acanthus leaf and little tufts of hair on the hocks, while the back legs are carved with acanthus. The corners of the table have shallow oval receptacles for candles, and deeper oval dishes for coins or counters, which break into the very fine *petit point* cover. In a serpentine-fronted card-table, lent by Mr. Henry Hirsch, dating from about 1760, the top is covered



MAHOGANY WARDROBE OR CLOTHES PRESS.

with velvet, and the back legs, like the Penshurst table, draw out, together with a hinged section of the frame, which is then completed. The edge of the top is moulded and enriched and the frame richly carved. Two interesting writing-chairs are exhibited; the earlier, lent by Mr. Henry Hirsch, is of walnut, with shaped seat, supported by four cabriole claw-and-ball legs, of which the centre leg, of more elaborate design, has claws of ivory. The semicircular back has openwork splats and flat carved arms. The second chair, of mahogany, dating from 1745 (lent by Colonel Mulliner), has a circular seat-frame with moulded edge, cabriole front legs carved on the

ENGLISH FURNITURE.



Plate III.

February 1921

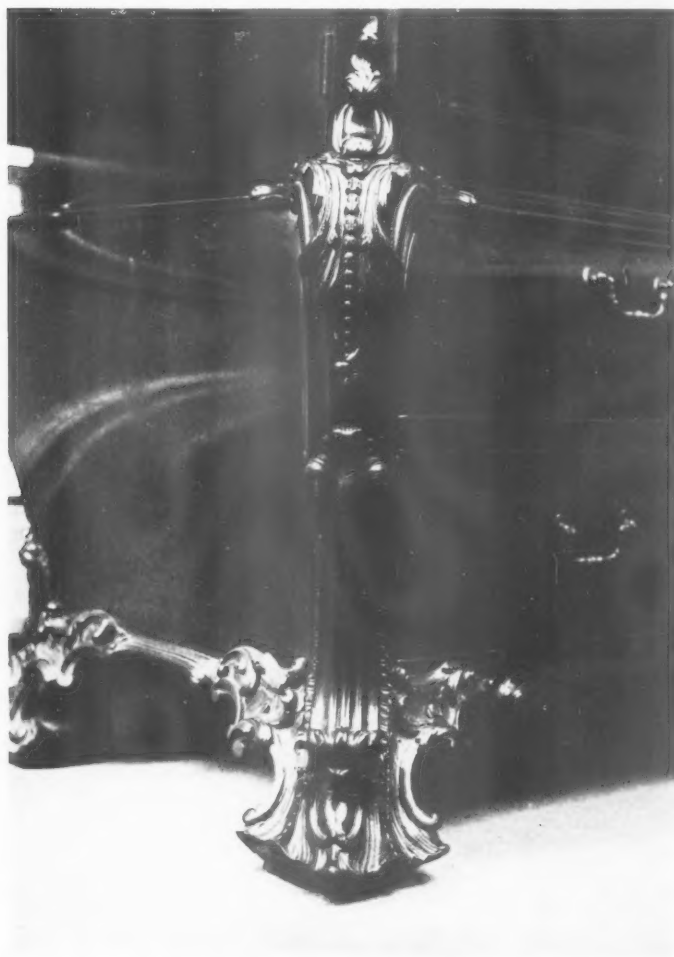
MAHOGANY UPHOLSTERED CHAIR.

The covering of the back and seat are of rare Fulham tapestry.

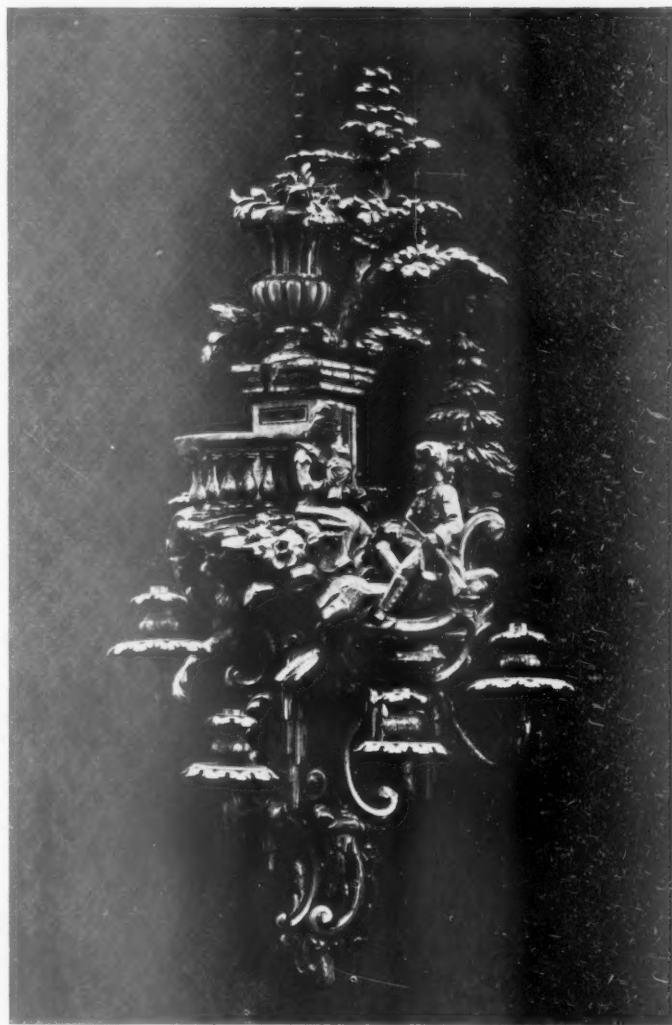


knees, and brackets and fantastically shaped splat, which, with the top-rail and arm-supports, is carved with low-relief ornament. In the mahogany upholstered chair, on the right of the fireplace, lent by Colonel Mulliner, the framework is the most vigorous expression of the English rococo; the front rail centres in a satyr's head; the short legs, which are carved on the shoulder, finish in claw-and-ball feet. The coverings of back and seat are of rare Fulham tapestry; on the former is a parrot pecking fruit, and on the latter a landscape, each framed in a deep border of flowers. When the effects of the Fulham factory, which specialized in screens, chair-seats, and carpets, were sold in 1755, after only a quarter of a century's activity, chairs similar to this are recorded; one is described as "a superb state chair, the back with a parrot eating fruit, and the seat a landscape," and another as "a large mahogany French chair, the back with a parrot eating fruit, the seat a landscape of the beautiful Goblins work." This chair was for many years in one of the committee-rooms of the old House of Lords, and, fortunately, escaped when the building was destroyed by fire. A pair of armchairs, similar to illustrations in the "Director," are also covered with tapestry from the same *atelier*, illustrating scenes from Æsop's Fables upon a cream background within a border of fruit and flowers. The legs, of cabriole form, finish in turn-over scroll feet.

Though plain and patterned velvets from Northern Italy were also used for covering chairs and settees, the examples in this collection are upholstered in the output of the Soho and Fulham tapestries, and in needlework. Of the latter, the mahogany settee exhibited by Colonel Mulliner is interesting as a novel experiment in copying the bold design of a Genoese



DETAIL OF AN ANGLE MAHOGANY CLOTHES PRESS.



CANDELABRA IN ORMOLU.

velvet in shades of red, green, orange, and other colours upon a cream ground. The gros-point needlework is even worked on strips of canvas of the same width (viz., 19 in.) as the narrow velvets of the period. The settee itself, which is carved on the front rail with the Vitruvian scroll, and has cabriole shell-ornamented legs terminating in claw-and-ball feet, dates from about 1725; but the design of the velvet is of a type met with in the late seventeenth century. The gros-point covering of the settee, lent by Mr. Leopold Hirsch, with its bright blue ground and floral groups, framed by trailing vine-sprays and bunches of grapes, is probably of South Italian workmanship, and, though effective, cannot be compared with the soberer English needlework.

The panel of the mahogany pole-screen from the same collection also encloses a piece of Fulham tapestry, in which a golden pheasant is represented by the plinth of a fluted column. The mahogany rent-table, lent by Lord Lascelles, is of a type met with now and then in country houses. The leather-covered top is circular, the square pedestal has the angles faced with acanthus-carved trusses, and the four panelled doors are enriched with egg-and-tongue mouldings, with a rosette in each corner of the indented angles. The circular top revolves so that each of the lettered drawers it contains may be brought within reach of the landlord who sits to receive his rent; and the central well in the table-top can only be opened by a spring within one of these drawers.

Mahogany (which became so universally fashionable in the middle years of the eighteenth century that Warton exclaims,

"Odious, upon a walnut plank to dine!") was at this time used for massive effects. But the wood also lent itself to the most delicate though durable construction.

Among the few specimens of mahogany furniture depending for its interest on elegance of structure rather than carving should be noticed the tripod table with six-lobed top, surrounded by a fretwork gallery, and supported by a triangular pedestal, resting on three legs in the form of double scrolls carved with acanthus, and a candlestand or a scroll tripod, in which each foot ends in a whorl. The stem is of the cluster column type, collared in the centre, and having an acanthus-leaf capital supporting scrolls which are attached to the hexagonal top.

The mastery of the rococo carvers of gilt wood is shown in Sir John Ward's mirror over the chimneypiece, and in the four wall-lights, or girandoles, lent by Lord Leverhulme, in which the design is built up of architectural ruins, foliage, and rustic figures. The spaces between the scrolls are backed with looking-glass, and four branches for candles asymmetrically disposed. These wall-lights are inspired by French models, as may be seen by the treatment of the fountain and its architectural surroundings, but the boldness and depth of projection is English. A girandole of similar type is illustrated in the "Director,"¹ and described as "a piece of ruins, intermixed with various ornaments." At the time the first edition of the "Director" appeared, the Chinese and Gothic *motifs* were advocated, but the exhibition has been wisely limited to more vigorous and unmingled English treatment of rococo ornament.

An exception has been made in the case of a mahogany settee, lent by Colonel Mulliner, of which the design of the back is composed of three chair-backs with openwork splats, and the straight front legs, tapered and carved with leaf and tracery ornament, are connected with the back legs by moulded stretchers. This is described as "in the Gothic taste," and the openwork splats are based on Gothic window tracery, but so subtly curved, modified, and outlined by short C-scrolls that all rigidity is subdued.

While the furniture shows no signs of the classic change which spread in England after the accession of George III, the mounted Derbyshire fluorspar vases and bowls witness to this change and to the taste of Matthew Boulton,¹ the first and most complete manufacturer in England in metal, who first brought English decorative metal-work into rivalry with French. His agent was sent on a mission to procure from Venice and Rome specimens of metal-work and designs useful for various ornaments and vases. In 1767 he writes that he would be glad to supply all Europe "in all things that they have occasion for—gold, silver, copper, plated, gilt, pinchbeck, steel, platina, tortoiseshell." "The superb and elegant Produce of Messrs. Boulton and Fothergill's ormolu manufactory at Soho" is mentioned in a catalogue of a sale at Christie's in 1771, and his ormolu was, according to the "English Gazette," "highly esteemed all over Europe." The candelabra, vases, and pastille-burners were designed as part of the *garniture de cheminée*, in which the French had specialized during the eighteenth century.

¹ Plate CLXXVIII (ed. 1762).

¹ 1728-1809.



MAHOGANY CARD-TABLE.

Collecting Old Stained Glass.

By Maurice Drake.

A STRONG evidence of an improvement in popular taste as regards stained glass is the growth of the collecting habit. The increasing demand for mediæval cinquecento glass—for any glass prior, say, to the beginning of the eighteenth century—has had a most extraordinary effect on prices. Flemish sixteenth and seventeenth century medal-



A FAIRLY TYPICAL FLEMISH MEDALLION.

Usual size about 7 in. to 9 in. diameter. Sacred subjects are common. This rather badly cracked example shows the Via Dolorosa.

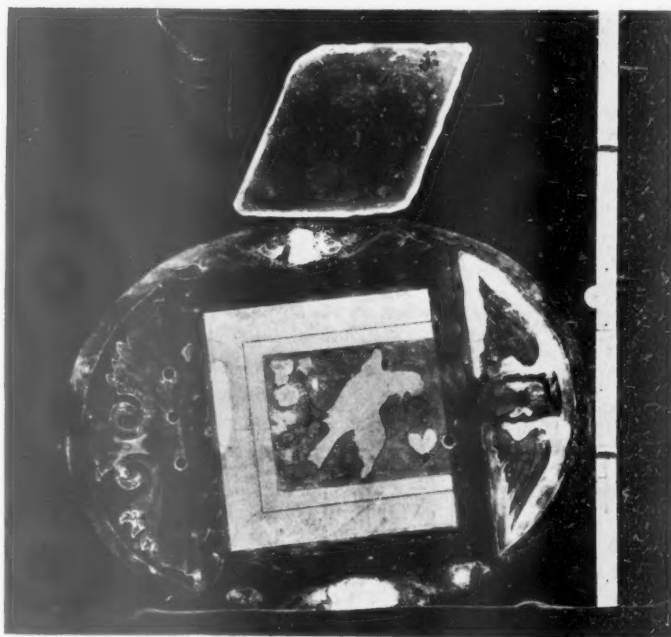
lions, bought for a few shillings twenty years ago, are now worth their weight in gold. This figurative expression for once is literally true. A ten-inch circle of such glass weighs about nine ounces, and even with gold at five pounds per ounce, £45 is cheap for a reasonably good medallion. Swiss miniatures are even more expensive, and English heraldry reaches extraordinary prices. It is almost needless to say that greatly enhanced prices have produced a noble crop of forgeries.

It is not only the rich collector who buys small panes of glass. The man of moderate means wants them, too, and if he cannot get antiques will buy modern copies in their place. The point is that they must be small—such things as may be hung in the windows of a modern dwelling-house, so as to give a room a spot of luminous colour without interfering with light or outlook. Since the war these are often mere jumbles, made up of bright fragments of coloured glass brought from French battle-fields, of no antiquity, valueless in themselves, but interesting to their owner, small in size, and of gay colour. A surprising number of such little medallions, old or new, are hung in modern windows, replacing the "domestic stained-glass" rubbish of thirty years ago. Sometimes they are complete things—a shield, perhaps, or a head, or something of that kind—and sometimes mere bright patchworks. The point is that they give to a room what nothing but stained glass can give—a

spot of *luminous* colour. Nothing else can do that. The brightest enamels in the world can only reflect colour: glass transmits it. And being small they do not prevent people looking out of window. The public taste in this matter is ahead of that of either architect or glass-painter. People like coloured glass, but they insist—and rightly—that windows are meant to look through.

For decorative effect modern copies are as good—or nearly as good—as genuine antiques. Further, they cost less, if bought as modern; but as a good deal of modern glass masquerades as old, a few notes on evidences of antiquity may not be out of place.

The Flemish medallions already mentioned, circles containing allegorical or scriptural subjects painted on white glass in brown shading colour and yellow stain, should be submitted to an expert glass-painter. Forgeries of such medallions generally present few evidences that can be recognized from a written description. They contain very little colour, and it is generally his colouring which gives the forger away. Yellow stain sometimes betrays him. Lay the doubtful medallion face down upon a table, preferably on a dark surface; if the yellow stain then looks opaque, like over-poached yolk of egg, the glass is probably modern. Blue enamel often tells tales, too. It has a way of flaking off the glass in the course of time, and the forger copies this by flaking it himself before firing, rubbing it off the glass in patches with his finger or a stick before it goes to the kiln. Where blue enamel has flaked off, look closely at the white patches it has left. If they are smooth the glass is spurious: when old enamels flake they pull the



"POACHED EGG" STAIN.

The fifteenth-century diamond-shaped quarry is from Crosby Hall. Monogram stained yellow, but scarcely perceptible on a dark background. The oval is a modern copy of a seventeenth-century sundial. Yellow stain, especially round winged hour-glass. Opaque, and like the overdone yolk of a poached egg.

surface of the glass off with them, leaving it rough, almost like coarsely ground glass, with tiny cracks and pits all over it.

Then, again, the "flash," or coated surface, always present in ruby glass, is sometimes removed to allow of tiny passages of white too small to be framed in lead lines. This process is as old as the fourteenth century, and the old method of doing it was by grinding off the ruby "flash" with emery powder, or some such hard substance. But the modern painter uses hydrofluoric acid. Close examination of the glass will show at once whether the abraded portions are scratched or washed off. If the latter they are modern, almost for certain.

No one yet knows exactly when the acid method first came into use. It has been ascribed to Scheele, who was born in 1745, or thereabouts; but the writer has a pane of glass treated with acid which dates from the year of Scheele's birth, and he has seen another fragment, dated 1632, which had every appearance of being genuine. But such cases are so rare that for all practical purposes they may be disregarded, and "acidified" glass safely described as modern.

But scratches on glass, though generally an evidence of age on "flushed" classes—ruby always, and sometimes, though rarely, blue and green—are a danger signal elsewhere. With time the surface of glass becomes corroded; a dull film, or patina, sometimes iridescent, spreads over it. Forgers sometimes scratch or grind their surfaces to copy this, and in ninety-nine cases out of a hundred a surface scratched all over means a "dud"—to quote the terse speech of the antique dealer. So does a purposeless film of brown "matt"—shading pigment—all over the back of the glass. No painter prior to the nineteenth century ever wasted colour in that way. A reddish tone in the outline or shading colour is fishy, too: mediæval pigments are dark brown, almost black, and even as late as the year 1800 red outlines are rare. Possibly the red oxide of iron in the pigment darkens with age.

Corrosion, already alluded to, is an almost certain evidence of age. From a mere patina, or film, only microscopically rough, the glass rots in course of centuries into little holes which grow constantly larger, breaking into each other until in some fourteenth-century glass the surface has rotted entirely away.

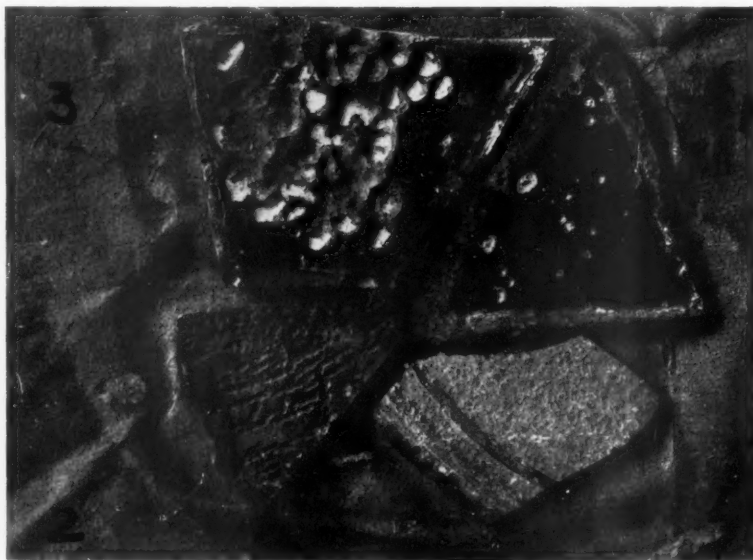
A certain evidence of age, forgers have endeavoured to copy it in dozens of different ways, all so far unsuccessful. A primitive method is to use "sanded" glass, a variety of sheet glass flattened when soft on a plate thinly sprinkled with sand. The grains of sand produce dimples on the surface of the glass, which sometimes at first sight do look a little like corroded holes; but they are readily recognizable on close examination, and can only deceive the veriest amateur. Another trick is to spatter the glass with brown paint from a stiff brush, and another to pour hydrofluoric acid over it. Left a while, the

acid develops little clusters of crystals, which later hold dirt, and look at first glance rather like tiny patches of corrosion. But both these methods leave the spots raised from the surface, whereas corrosion spots are always slightly concave, even where they have not developed into actual holes. The Swiss and German forgers, painstaking folk, have even gone so far as to drill holes in the glass, and this requires a microscope for detection. Under a fairly strong lens the rotary scratches of the drill are very different from the irregular rotted hollows of true corrosion, but when well done the difference is indistinguishable by the naked eye. In any case perceptible corroded holes will rarely be found later than the beginning of the sixteenth century, and then probably only in Swiss glass. Flaking blue enamels, "acidified" rubies, "poached-egg" stain, and rust-red outlines are the danger signals most easily recognizable by the beginner.

M. D.

[In his "History of English Glass-Painting" Mr. Drake gives further detailed instructions for detecting forgeries. He says:

Suspect bad or careless work at once, especially in the matter of inscriptions. Cinquecento lettering is invariably executed with care, and in many cases is a thing of real beauty, whilst modern copies are nearly always slovenly in the extreme. Remember that the sixteenth century was a period of great technical skill. But the forger is generally hurried: lettering by hand is a slow business, and he cannot spare the time to reproduce the delicate exactness of the genuine inscriptions, so that his lettering rarely bears comparison with that of the panels he essays to copy. As to the forgeries of Flemish subject medallions in matt and stain, they are produced in enormous quantities, and of all



CORROSION.

- (1) Early fourteenth-century glass: Corrosion holes deep, but few and far between. (2) Fifteenth-century glass: Small but numerous holes following lines of texture of glass. (3) Later fourteenth century: Corrosion holes large and numerous, almost destroying surface of glass. (4) Early fourteenth century: Condensation rot inside window. Outlines protecting surface of glass.

forgeries are the most difficult to detect.

Sometimes the forger betrays himself by an excessive use of shading colour. Bad or undecided drawing is another test: genuine old medallions frequently display stiff or awkward draughtsmanship, but it is never loose or slovenly—at least, not before the middle of the seventeenth century. As a general rule avoid glass purporting to be of the sixteenth or seventeenth century which shows too obviously what are regarded as evidences of age. Corrosion holes cannot be forged except with great difficulty, and so are almost certain proof of antiquity in glass.

The camera is often a valuable aid in detecting modern material in panels purporting to be of antique glass throughout. Its evidences vary, so that no absolute rules can be laid down for the guidance of the collector, though in the majority of cases the modern panes betray themselves by photographing lighter than the old glass surrounding them. Sometimes exactly the reverse occurs.]

Selected Examples of Interior Decoration—I.

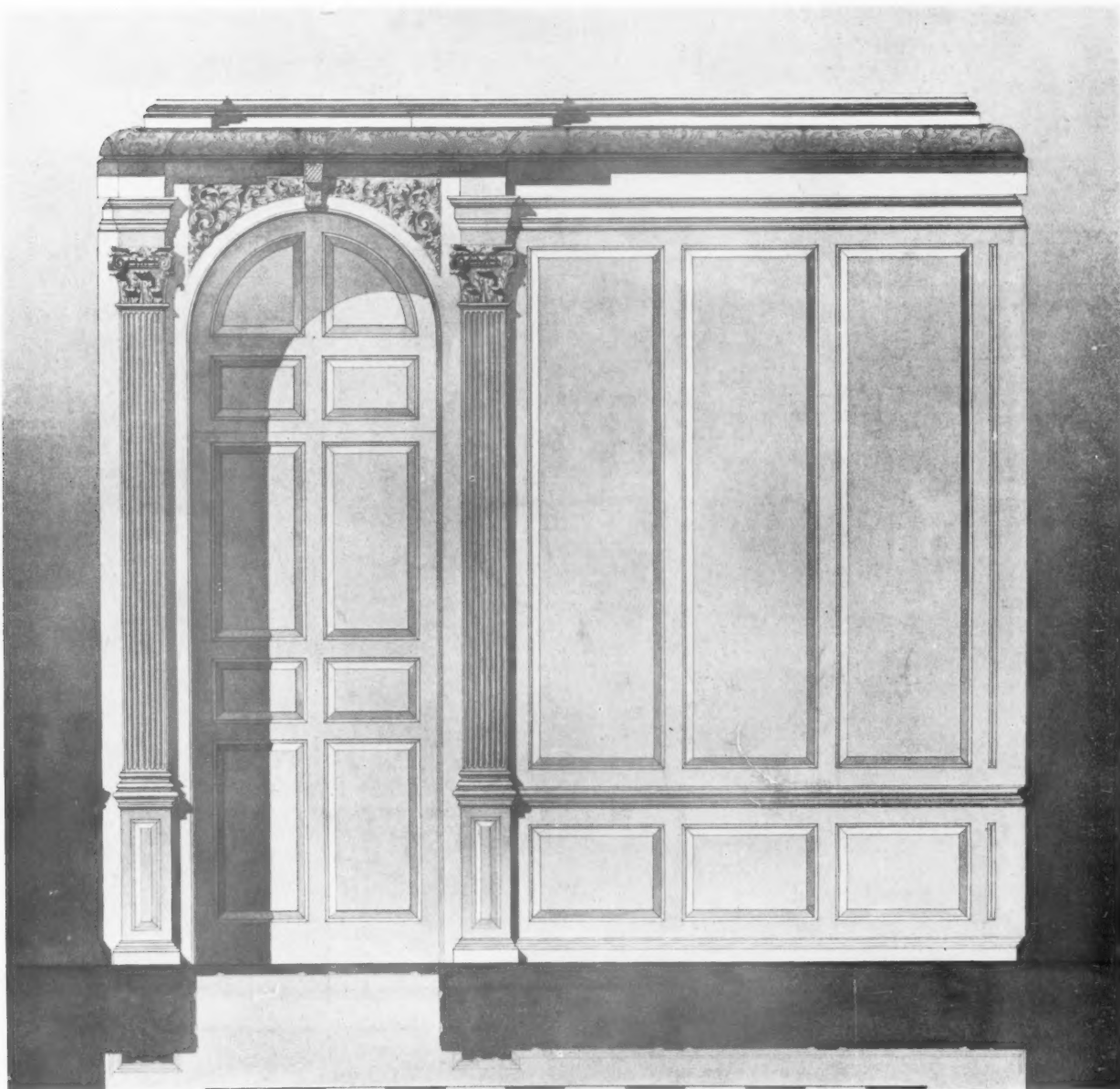


Plate IV.

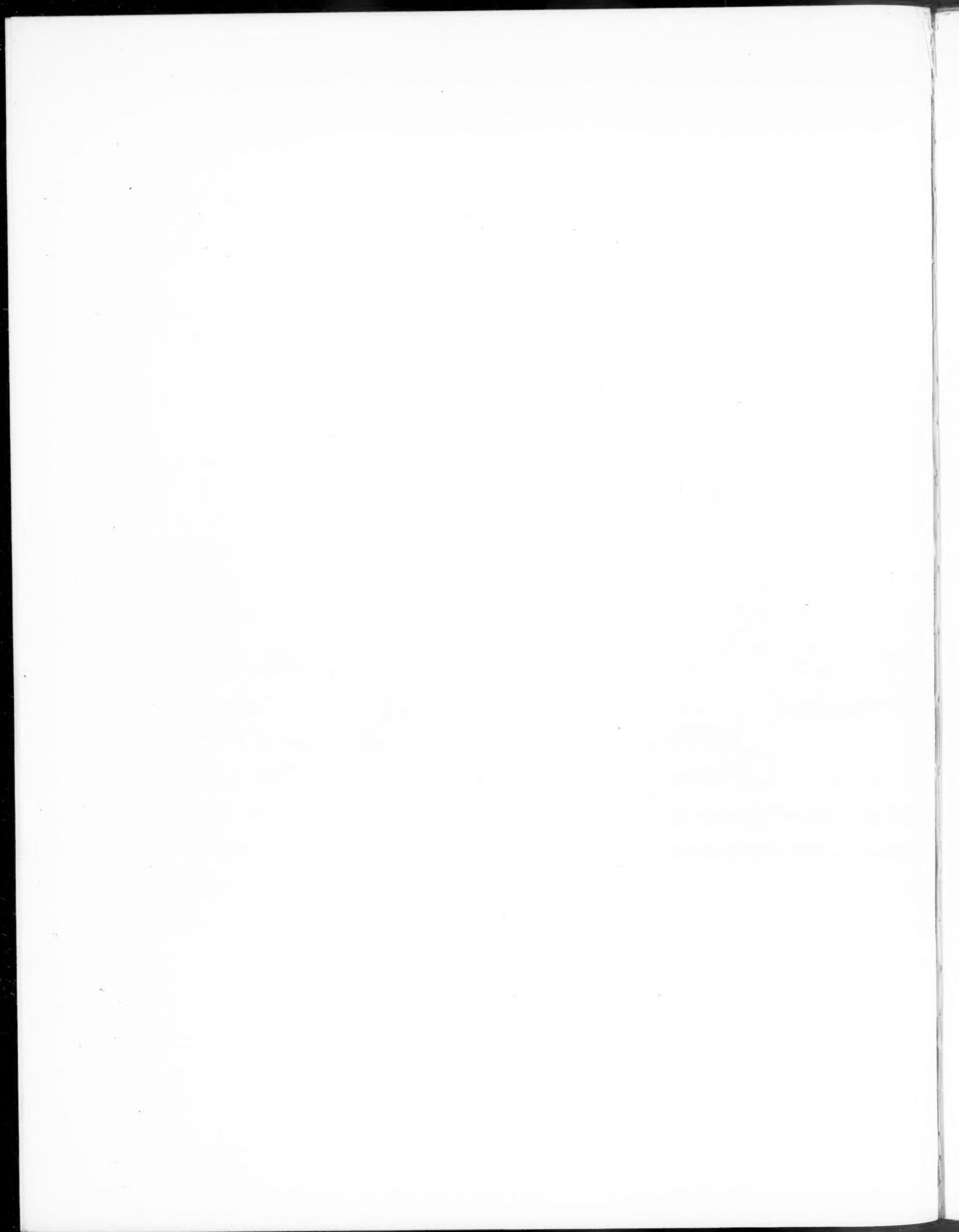
February 1921.

SIDE OF A PANELLED ROOM WITH CARVED ENRICHMENTS.

From Butterwick House, Queen's Road, Hammersmith. Now in the London County Council's Geffrye Museum, Kingsland Road, London, E. 2.

Measured and Drawn by Christopher J. Woodbridge.

[See also Plate V.]



Selected Examples of Interior Decoration—II.

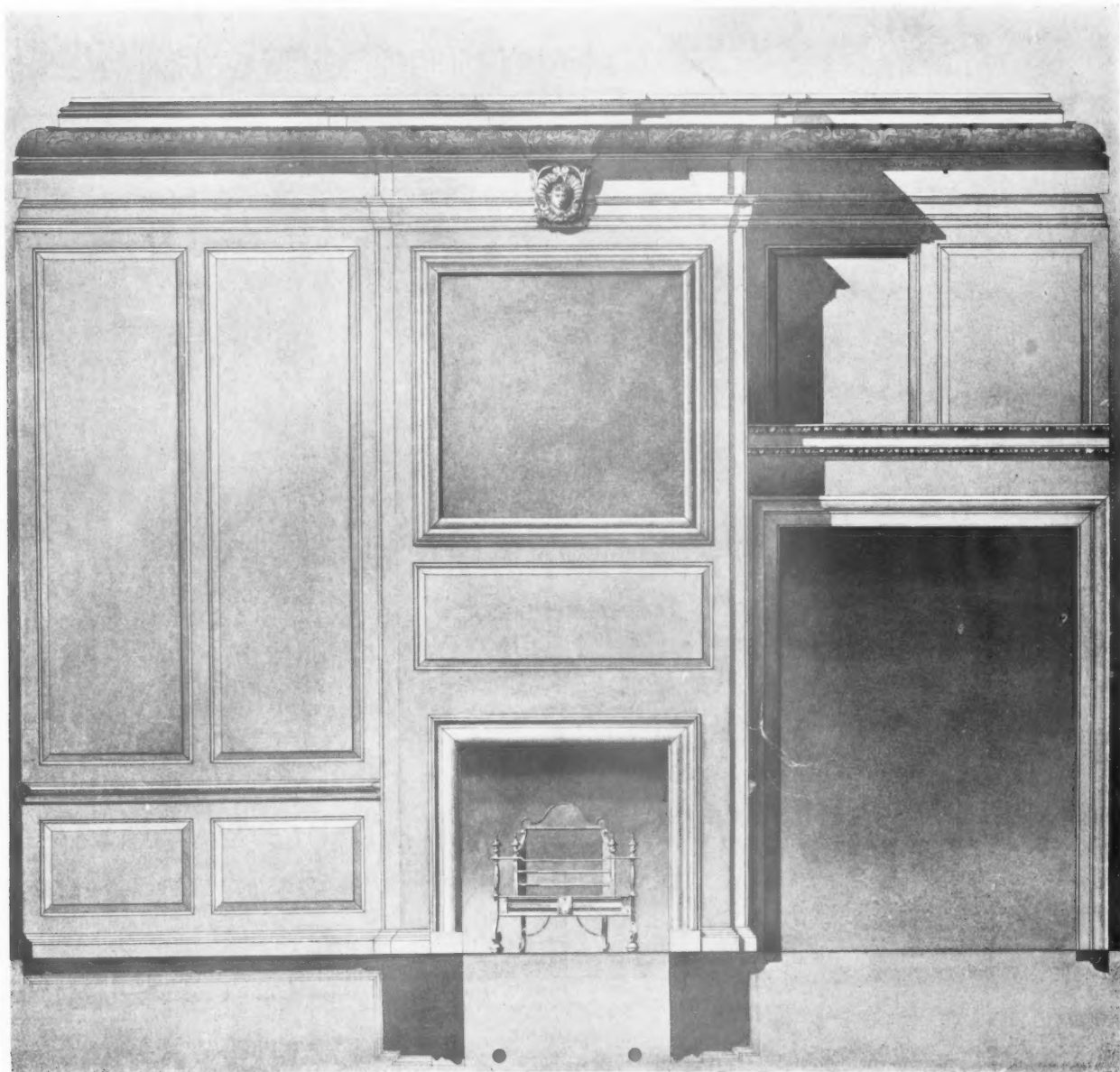


Plate V.

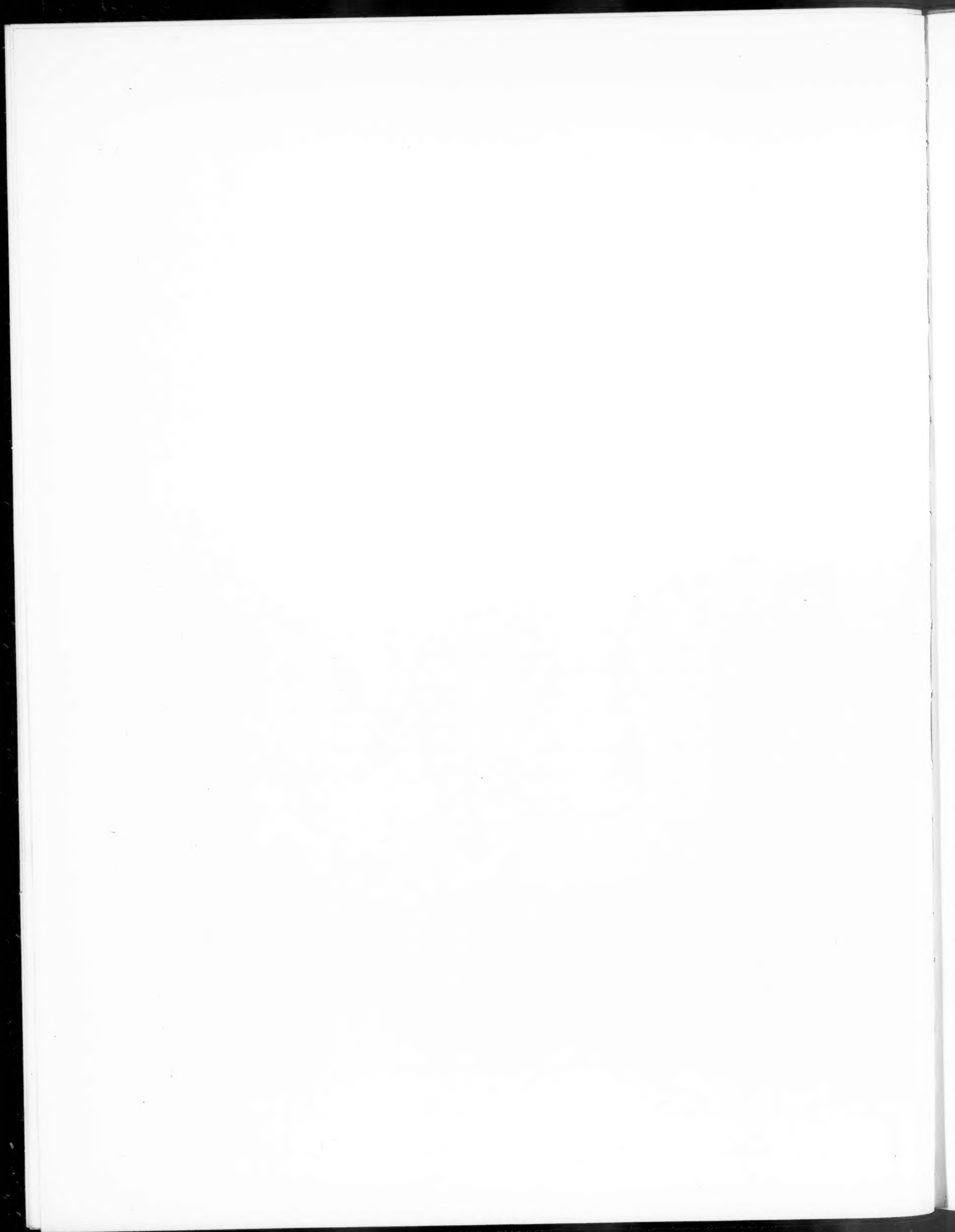
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[See also Plate IV.]



The Practical Exemplar of Architecture:

Nos. 6 and 7 Old Palace Yard, Westminster.

SAVE Westminster Hall and the Abbey, there is nothing in or about Old Palace Yard, Westminster, to testify to its antiquity. Chaucer's house, next to the White Rose Tavern, which abutted on the Lady Chapel of the Abbey, was cleared away to make a site for the Chapel of Henry VII. Some eighty years ago, fire swept away many ancient buildings that had been put up in the Yard in the days of Edward the Confessor, some of them, it has been supposed, even earlier; and clearances for the building of Barry's Houses of Parliament removed the last vestiges of many venerable ruins; but Sir Walter Besant notes that under the modern houses in this district the ground is covered with the old cellars, vaults, and crypts, which it

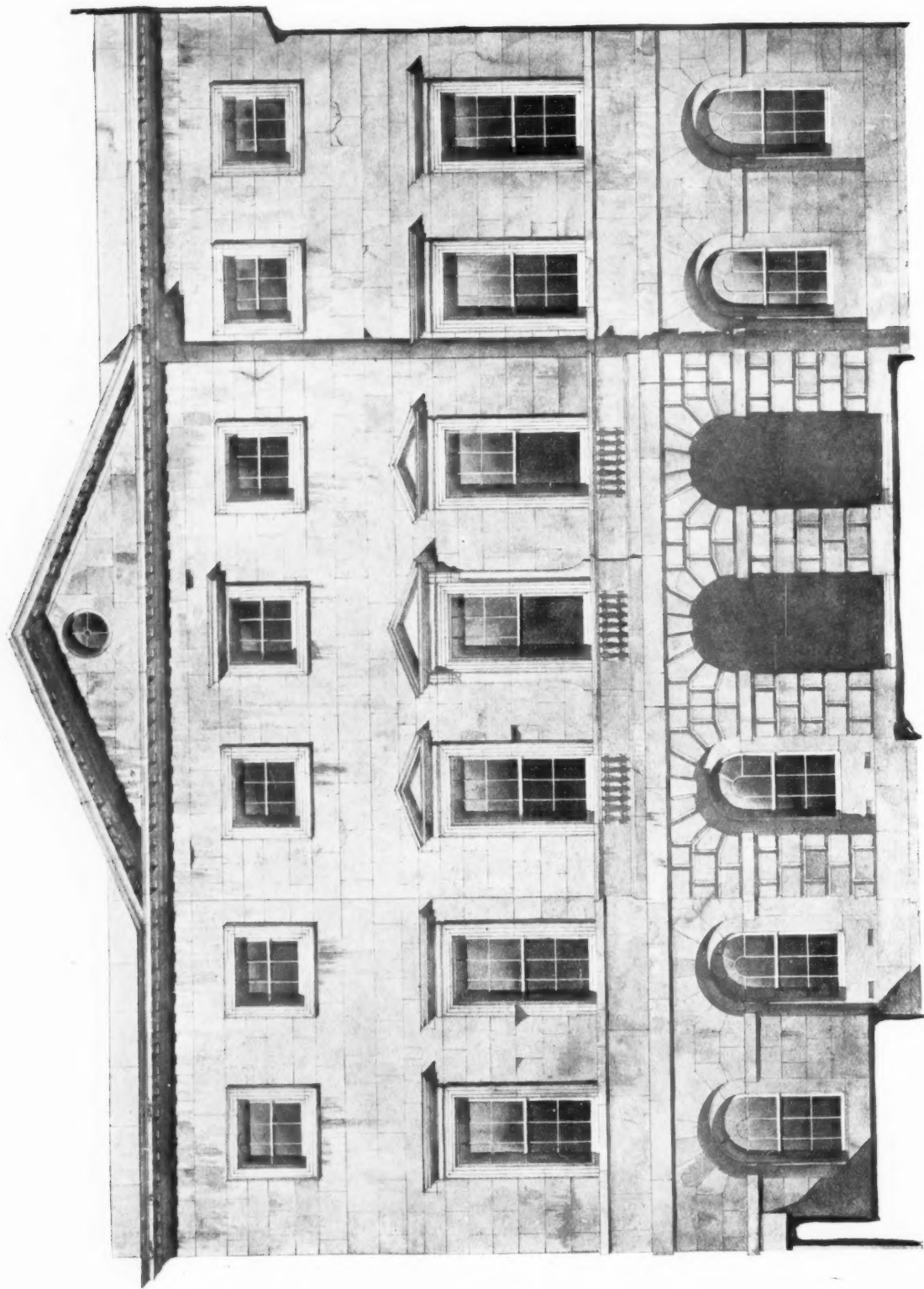
was found safer and cheaper to fill with cement than to break up and carry away.

The fine old Palladian house here illustrated is at the bottom of Old Palace Yard, and is in the occupation of one of the countless Government Departments that had to be suddenly housed when the war broke out. Neither its date nor its architect is certainly known, but it is a neat piece of classicism in the Kent manner, and is apparently mid-eighteenth-century work—probably by the elder Vardy, who was a pupil and very faithful disciple of Kent's. It is trim, timid, and correct, and of quite excellent proportions. Unfortunately, the obscuring effect of the ugly building that jostles it is worse in actuality than the illustrations show.



NOS. 6 AND 7 OLD PALACE YARD, WESTMINSTER.

Reproduced by courtesy of Sir Frank Baines, C.B.E., M.V.O., H.M. Office of Works.



Nos. 6 AND 7 OLD PALACE YARD, WESTMINSTER.

Drawn by C. Terry Pledge.

Publications.

Eighteenth-Century London.

Books about the eighteenth century will never cease to be written. That may be said with the utmost confidence. Were it not so, we should have been disposed to regard Mr. E. Beresford Chancellor's "The XVIIIth Century in London" as the last of an illustrious line. Its air of finality arises from the thoroughness with which the author seems to have exhausted the content of that most entertaining of all the centuries. He has a lighter touch than many of his precursors in this very fertile field, and his dexterous method of presentation enables him to lead us through paths of pleasantness where other writers had assumed or suggested hypnotically an unrelieved dreary waste. Why the interest in the eighteenth century must remain perennially keen, provided justice is done to the inspiring theme, is not hard to guess. Unfailing fascination is inherent in a century that definitely marked the change from the older civilization to the newer. It registered the distinction between the age of Elizabeth and the age of Anne, between "Marlowe's mighty line" and the mincing couplets of Pope. It was the age of elegance and fashion. "Puffing Billy," the factory chimney, and other horrent monsters, had not polluted its atmosphere, which, indeed, was sufficiently tainted otherwise.

There was, for instance, the reek of unparalleled political corruption, and there were the no less offensive exhalations of the Grub Street pamphleteers, the Bow Street runners, the bullying duellists, gamesters, Mohocks, Fleet parsons, footpads, high-Toby men, the fop, the beau, the demi-rep, and other interesting freaks, scamps, and scallawags. Naturally, the author has something to say about these gentry, but he does not ask us to associate with them closely, but only to peep at them from behind the curtains of an upper-story window. He is vastly more interested in those aspects of the social life of the period that are less violently shocking.

In successive chapters he deals with the social life of the period—street topography; pleasure resorts; clubs, coffee-houses, and taverns; great houses and public buildings; the churches; the arts in the eighteenth century; architectural relics of the period. At the end of his chapter on the social life of the period, he makes the following deductions: "Every period has its essential characteristic. That of the eighteenth century is, I think, contrast. In the daily life of the London of the time you get it. Show and ostentation in the dress of the great is in marked antithesis to that of the lower classes, just as in its houses the rooms of state were of regal proportions and splendour, and the more domestic apartments, even those used by the great and wealthy, often of so exiguous a character as would, nowadays, be regarded with astonishment by a generation accustomed to those sanitary conditions which, with all their relative lack of beauty and picturesqueness in outward things, the last century and this have brought in their train." That social contrast was much more obvious then than it is now is perfectly obvious; but the fact hardly justifies Mr. Chancellor's regarding it as the essential characteristic of the age. Elegance, decoration, or dandyism, would have better expressed the spirit of those exquisitely modish times.

There are not many instances, however, in which

Mr. Chancellor's dictum can be challenged. He deals mainly with concrete facts, and he does it with the deftness of a skilful topographer whose knowledge of eighteenth-century London is penetrating and comprehensive. He is intensely interested in streets and buildings, in decoration and furniture, art and artists, crafts and craftsmanship. About all these things and persons he has much agreeable gossip and many a diverting anecdote.

The only melancholy passages in the book are those lamenting the wholesale destruction of eighteenth-century houses. Thus: "The construction of Victoria Street, of Kingsway and Aldwych, the Charing Cross Road and Shaftesbury Avenue; the enlargement of Piccadilly Circus; the rebuilding of the lower portion of Regent Street, and, indeed, the original formation of Regent Street by Nash out of the earlier Swallow Street; the filling of St. James's Street with business premises, and of Pall Mall with clubs—all these circumstances have helped to bring about not only an obliteration of the earlier appearance of Western London, but have also [as the author notes a little farther on in his book] done as much for the City itself." Fleet Street, as he shows, has few relics of the period; but for these we share to the full the author's veneration, and we are under a particular obligation to him for the care with which he has explored all quarters of London in search of eighteenth-century remains. So thorough is his survey that it even includes the Sessions House at Clerkenwell, which, as he could not have known when writing about it, has been deprived of its functions, and therefore appears to be in some danger of demolition.

Mr. Chancellor pays due tribute to Wren: "It is, however, Wren who really represents the London of a past day, as it survives in the east amidst alien surroundings. It is his churches which meet one at every turn, it is their delicate steeples which break the skyline as one views the City from the Surrey shore; it is to them as landmarks that one looks down from the top of the Monument, itself one of his outstanding memorials. His hand is evident on all sides, and even the Tower is encompassed, so to speak, by his achievement, and its great central portion still exhibits the stonework which he added to its windows and battlements. Indeed, all the central portion of London that was destroyed by the Great Fire is essentially due to him." Surely, but the reminder is not intended for architects or topographers, but for the laity. It is an outstanding merit of the book that it has an irresistible charm for all, whether lay or professional. In fact, we cannot recall any book about the eighteenth century which makes so alluring an appeal to such a diversity of tastes. Mr. Beresford Chancellor writes not merely as a graceful and skilful stylist, but as one who, having completely saturated himself with his subject, is thoroughly in love with it. Being no philanderer, but an authentic lover, he infects the reader with his holy passion.

The book is beautifully produced, and its illustrations are, for the most part, of serious and absorbing interest. The cover and the title-page are of a rare beauty that is racy of the subject and the century.

"The XVIIIth Century in London." *An Account of its Social Life and Arts.* By E. Beresford Chancellor, M.A., F.R.Hist.Soc. London: B. T. Batsford, Ltd., 94 High Holborn. Price 35s. net.

Some Brangwyn Bookplates.

Mr. Eden Phillpotts, who contributes a delightful foreword to a volume of "Bookplates by Frank Brangwyn, R.A.," reminds us that while we were still in bondage to the Heralds' College for our bookplates, other nations had begun to see the humanity implicit in *ex-libris*. From uncouth heraldic beasts of terrifying ugliness we went to the extreme of mere prettiness. From both tyrannies Mr. Brangwyn's broad and imaginative treatment sets us free. His book contains sixty-nine examples, and sixty-eight of them are masterly. They show a variety of media, but most of them are cut on wood by Mr. Brangwyn's own hand. This is as it should be; for it is impossible not to yield assent to Mr. E. Hesketh Hubbard's contention, in his prefatory technical note, that "type is a form of rilievo-engraving," and that "for this reason the most sympathetic medium for bookplates is also a rilievo process—wood-engraving," because "the free quality of an etched line is not of the same family as a page of printed type, and a bookplate is as integral a part of a book as its title-page": which theory, as Mr. Hubbard does not fail to perceive, would involve a specially designed bookplate for each volume, which "is not practical politics." Therefore "the artist compromises. His problem becomes one of designing a plate to harmonize with the founts most frequently

used in book-production." Mr. Brangwyn has in effect caught the spirit of the printed book. His designs are always powerful, never pretty, but invariably interesting. A peculiarity of his work, seen even in these book-plate designs, is that the image commonly seems to be shaping itself as if evolved out of a nebular chaos, but always it has strength and grace, and often is supreme in those qualities. All admirers of our most virile artist will be glad to possess and to treasure this beautiful volume of eminently characteristic designs.

Bookplates by Frank Brangwyn, R.A. London: Morland Press. Price £2 2s.

Publications Received.

"Hurst's Architectural Surveyor's Handbook." A handbook of formulae, tables, and memoranda for architectural surveyors' draughtsmen. By John Thomas Hurst. 16th Edition. Price 10s. 6d. net. E. & F. N. Spon, Ltd., 57 Haymarket, S.W.1.

"Jesus College, Cambridge, in Black and White." By E. Channing Matthews. W. P. Spalding, 43 Sidney Street, Cambridge.

"The Book of Bungalows." By R. Randal Phillips. 8s. 6d. net. "Country Life," Ltd., 30 Tavistock Street, Covent Garden, London, W.C.2.

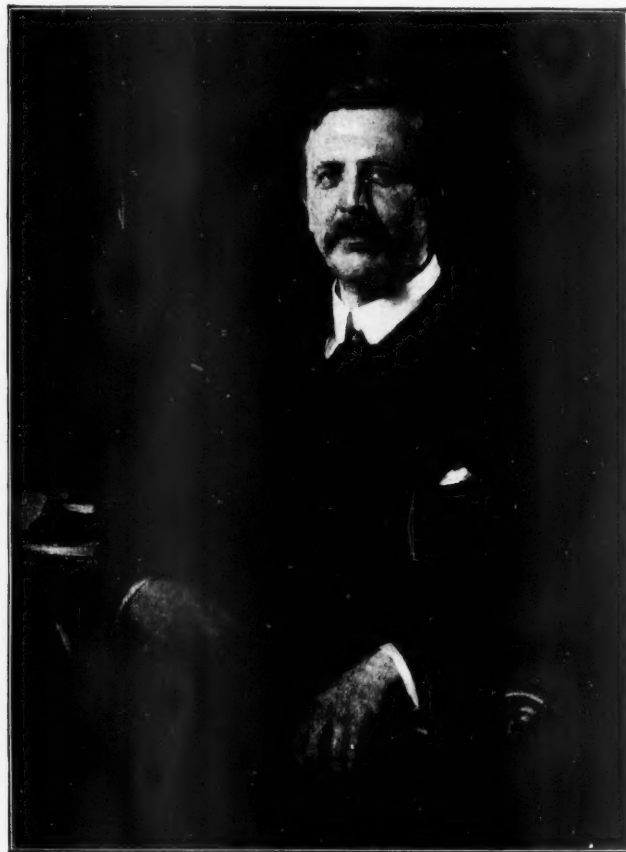
Any of these publications may be inspected in the Reading Room, Technical Journals, Ltd., 27-29 Tothill Street, Westminster.

Chronicle and Comment.

Salient Features of the Month's Architectural News.

Death of Mr. Henry T. Hare.

By the death, in January, of Mr. Henry Thomas Hare, Past-President of the R.I.B.A., the profession has lost one of its best respected members while he was still in the prime of life. As President of the Institute during 1917-19, he won the highest esteem for the sagacity and tact with which he tided over an exceedingly difficult period. As an architect he won the confidence of large numbers of clients, and quite early in his career he was entrusted with the design of the Town Hall at Oxford. Other municipal buildings that stand to his credit in a very real sense are those at Stafford and Henley. Collegiate buildings that increased his reputation in design are Westminster College at Cambridge and the University College of North Wales at Bangor. In London his most familiar work is the United Kingdom Provident Institution in the Strand. His domestic work is simple, sound, and solid. His chief praise, however, is his early devotion to the study of the housing requirements of public libraries, and his entire success in evolving a type of building that is excellent within and without, in the plan as in the design. He said, at the presentation to the Institute of his portrait by Sir William Llewellyn, that, having been a member of the Council for a quarter of a century and a regular attendant at its meetings, he regarded the Institute as his second home. His genial presence and his shrewdness in counsel will be sadly missed, especially at a time when his large experience and his magnetic personality would have been of incalculable value in promoting the statesmanlike solution of the various difficult problems with which the Profession is now at close grips. The late Mr. E. A. Rickards and he were closely associated in the military duties for which they both volunteered; and in both the seeds of consumption were developed by the hardships they so cheerfully endured.



THE LATE MR. HENRY T. HARE.

From the Portrait by Sir W. Llewellyn, R.A. Reproduced by courtesy of the R.I.B.A.